MUSICAL OURIER Weekly Review of the World's Music

Subscription \$5.00 Europe \$6.25 Annually NEW YORK, SATURDAY, SEPTEMBER 19, 1931

Price 15 Cents



ALBERT EDMUND BROWN

Director of Music Education, Ithaca College, Ithaca, N. Y.



MR. AND MRS. REINALD WERRENRATH

at their summer home at Chazy Lake, N. Y. The baritone has resumed his duties as vocal supervisor of the National Broadcasting Company and early in the fall will open his second season as conductor of the National Oratorio Society over Station WEAF. Mr. Werrenrath's concert activities for 1931-1932 will open at the Radio Show in Minneapolis, October 1.



FREDERICK R. HUBER,

FREDERICK R. HUBER, who has been reappointed by Mayor Howard W. Jackson to his fifth consecutive term as municipal director of music of the city of Baltimore. This department now includes the Baltimore Symphony Orchestra concerts for adults and young people, for both the white and colored communities; concerts by the City Colored Symphony Orchestra, the Municipal Band and the City Colored Band. It is the only municipally established and maintained department in the United States. Mr. Huber is also Baltimore representative of the Metropolitan Opera Company, managing director of the Lyric Theater, director of Station WBAL, manager of the Peabody Conservatory of Music summer school, as well as of its concert and publicity bureaus; and manager of the Baltimore Choir Bureau. Under Mr. Huber's guidance, Baltimore has subported eleven consecutive opera seasons without a deficit.



ELIZABETH VALDES,

soprano, who has reopened her New York studios for the current season. Miss Valdes acquired her musical education from De Reszke and Sabatini, and uses their principles of technic and interpretation in the instruction for her pupils and artist-pupils.



ROBERT GOLDSAND. snapped in the Austrian Alps where he has been preparing for his American season.

HERBERT WITHER-SPOON AND HIS WIFE FLORENCE HINCKLE WITHERSPOON,

WITHERSPOON, two returned on the Bre-men last week, after a pro-longed vacation in Europe. Mr. Witherspoon is the vice-president and artistic direc-tor of the Chicago Civic Op-era Company, and chairman of music of the World's Fair to be he'd in Chicago next year. (Bain News Photo.)



DAN BEDDOE IN BERMUDA

The above snapshot was taken at the St. George Hotel, St. George, Bermuda, where Dan Beddoe was visiting with his family. With Mr. Beddoe is Setta Robinson, who is the secretary-treasurer of the Detroit Philharmonic Concert Company.



CONCHITA SUPERVIA.

Spanish coloratura mezzo-soprano, who will come to this country during the coming season, is shown vacationing on the Riviera.



GIUSEPPE BOGHETTI,

vocal teacher of Philadelphia and New York, who will present seven artist-pupils in as many public recitals this season. Two of the recitals will take place in Town Hall, New York, the others will be given in Philadelphia



EDWARD JOHNSON.

EDWARD JOHNSON, who during the 1931-1932 season will enter his tenth year as tenor with the Metropolitan Opera Company. Mr. Johnson has just completed his sixth summer season with the Ravinia Opera Company. After a brief vacation he will begin a concert tour of the United States and Canada prior to rehearsals with the Metropolitan. Among this artist's forthcoming engagements are appearances in Toronto. Ottawa, Wolfwille and Halifax, Canada; Washington, D. C., and with the Bedford Music Association in Mt. Kisco, N. Y., and the Haarlem Philharmonic in New York.

MARION KAHN
CONCERT ACCOMPANIST — COACH
REPERTOIRE
253 West 93rd Street, New York
Telephone Riverside 9-8746

ELIZABETH TOPPING

PIANIST—TEACHER 212 West 79th Street, New York Phone: SUsquehanna 7-8862

MME. REGINA A. DE SALES

VOICE AND REPERTORY 10 rue Le Verrier, Paris 6me

ROSS DAVID

VOCAL STUDIOS Waterford, Conn.

HUGH PORTER

ORGANIST AND CHOIRMASTER
Second Presbyterian Church, New York
ORGANIST Address
Address
YORNIO SOCIETY 600 W. 122nd St.,
OF N. Y. New York

MRS. L. A. TORRENS
TEACHER OF SINGING
TEACHER OF SINGING
Steinway Hall, 113 Studios:
WW 371 St. New York City
140 East 19th St., New York City
Tel. STuyvesant 9-5956

ISIDOR STRASSNER

VIOLINIST—CONDUCTOR—TEACHER
Member of American String Quartet, Available
for Concerts. Conductor Heckscher Foundation
Symphomy Orchestra
3335 Steuben Ave., N. Y. C. Tel: OLinville 2-8843

GIORGIO KANAKES

TENOR
Voice Culture Operatic Coach
Bel Canto Metion
216 West 99th St., N. Y. Tel.: Riverside 9-8421

MRS. WOOD STEWART

TEACHER OF SINGING
mber of Faculty of Institute of Musical Art
of the Juilliard Foundation
120 Claremont Avenue, New York City

CARL M. ROEDER

TEACHER OF PIANO
Faculty Member of the Institute of Musical Art
of the Juilliard Music School
Summer Course at Barrington School, Great
Barrington, Mass. Studios: 607-608 Carnegie Hall, New York

SALVATORE AVITABILE TEACHER OF FAMOUS SINGERS
VOICE SPECIALIST Metropolitan Opera House Building 1425 Broadway, New York Tel.: PEnn. 6-2634

CHARLES LEE TRACY PIANOFORTE INSTRUCTION Certified Leschetizky Exponent
Carnegie Hall Studios, 832-3, New York City

FREDERICK E. BRISTOL TEACHER OF SINGING 466 West 153rd Street, New York City

HENRIETTA SPEKE-SEELEY TEACHER OF SINGING ofitan Opera House Studios, 1425 Broad-way, New York Residence Tel., SEdgwick 3-4344

MRS. JOHN DENNIS MEHAN | ALICE GARRIGUE MOTT Voice Expert—Coach—Repertoire
70 Carnegie Hall, 154 West 57th Street
New York City
All appointments by telephone, CIrcle 7-1472

WALTER L. BOGERT

Member American
Academy of Teachers of Singing
ART OF SINGING
25 Claremont Ave., N. Y. Tel. UNiversity 4-4699

IRENE FREIMANN

CONCERT PLANIST—TEACHER
merly member of faculty Stern Conservatory, Berlin
W. 94th St., N. Y. C. Tel.: Riverside 9-0452

IAN McINTYRE

VOICE SPECIALIST—WORLD LECTURER—
PSYCHOLOGIST

(Formerly of London)
Singing—Vocal Artistry
Vocal Anatomy—Speech Defects
Studio 81, Carnegie Hall, N. Y. Circle 7-3121

FRANKLYN MAC AFEE CONCERT ORGANIST

ORGANIST TRINITY LUTHERAN CHURCH New Rochelle, N. Y.

EDWARD E. TREUMANN

CONCERT PIANIST—ARTIST-TEACHER
Expert Instruction—Detail work for concert pianists
Recommended by Emil Von Sauer and Josef Hofmar
STODIO: I West 86th Street, New York
Tel.: Schuler 4-2753—4-1555

MME. ANITA RIO

SINGING TEACHER WHO SINGS 360 West 22nd Street, New York Phone: CHelsea 3-9204

DEANE DOSSERT

Voice Specialist 9 rue Henri Heine, Paris Appointments by letter only

GRACE HOFHEIMER

CONCERT PIANIST AND TEACHER

205 West 57th Street
New York, N. Y.
Phone Circle 7-8178

ALICE LAWRENCE WARD

TEACHER OF SINGING
Metropolitan Opera House Bidg., 1425 Broadway, N. Y.
227 Elwood Avenue, Newark, N. J.,
Telephones: PEnnsylvania 6-2634 and HUmboldt 1428

WILLIAM THORNER

VOCAL TEACHER AND COACH Address: 637 South Lorraine B'lvd Los Angeles, Calif. (Telephone Wyoming 4921)

WILBUR A. LUYSTER
SIGHT SINGING SCHOOL
(Formerly Teacher for Met. Opera Co.)

"A Maker of Reader" No Instrument used
BEGINNERS AND ADVANCED CLASSES FORMING
Lecture Recital Lessons given showing salient
features of the substitute for ticketheve System

1425 Broadway, Met. Opera Studios, N. Y.
Tel: PEnn. 6-2634

ART OF SINGING
The Riviera, 790 Riverside Drive, New York
Telephone AUdubon 3-3748 ESPERANZA GARRIGUE

ART OF SINGING
METROPOLITAN OPERA HOUSE STUDIOS
1425 Broadway, N. Y. Phone PEnn. 6-2634

FRANCIS ROGERS

TEACHER OF SINGING
144 East 62d Street, New York City
Member American Academy of Teachers of Singing

MRS. A. THEODORE GAILLARD

PIANO and HARMONY Specializing in Teaching Children Endorsed by: Gabrilowitsch, Schelling, Samaroff 61 E. 86th St., New York Tel. SAcramento 2-5828

JORGE C. BENITEZ

VOICE TRAINING
in all its branches
250 West 82nd Street, New York
Tel. TRafalgar 7-9453

MME. EMMA A. DAMBMANN

CONTRALTO AND VOCAL INSTRUCTOR
Bel Canto Method
Resumes Activities Monday, October 12
Residence-Studio, London Terrace, 430 W. 24th St.,
New York. Tel. CHelsea 3-1442, Kindly write

MR. FRANCIS STUART

TEACHER OF SINGING
Pupil of Lamperti the Elder
Being in full possession of my method of cines, the has the ability to form great artists."
'rancesco Lamperti. Francesco Lamperti. Carnegie Hall Studios, New York City

IANET SPENCER

TEACHER OF SINGING 175 Claremont Ave., New York City Telephone: MOnument 2-8753

ERNEST CARTER

COMPOSER - CONDUCTOR

115 East 69th Street - New York City
Telephone: RHinelander 4-8623

ALBERT VON DOENHOFF

PIANIST-COMPOSER-TEACHER 251 West 102d Street, New York Phone: ACademy 2-0057

JOHN BLAND

TENOR
Master of Calvary Choir
VOICE PRODUCTION
61 Gramercy Park—North : : 1
Telephone: GRamercy 5-1717

F. W. RIESBERG, A.A.G.O.

Organist at Sequicentennial Exposition
PIANO, ORGAN AND HARMONY INSTRUCTION
Studied under Reinecke, Scharwenka, Liszt and
Paperitz. N. Y. School of Music and Arts,
310 West 92nd Street. Tel. SChuyler 4-4140.
Personal address: 601 West 140th Street
Tel. AUdubon 3-1140

THE CARL FIQUE STUDIOS

Director Mrs. Carl Fique, Voice, Piano and Dramatic Action. F. W. Riesberg, Fiano, Organ, Harmony and Composition. Marian Filmer, Stage and Toe Dancing. Bruno Timmermann, Violin and Ensemble. and Ensemble.

28 So. Portland Ave.

Tel. NEvins 8-3462

Brooklyn, N. Y.

EDOARDO PETRI

TEACHER OF SINGING—ENDORSED BY WORLD FAMOUS ARTISTS AND EDUCATORS

Metropolitan Opera House Studios 1425 Broadway, N. Y. Phone PEnn. 6-2628

HANNA BROCKS

LYRIC COLORATURA SOPRANO Concerts—Recitals—Instruction Studio: 257 West 86th Street, New York Phone: SUsquehanna 7-6625 Also Classes for Children

PERRY AVERILL

BARITONE
BARITONE
TEACHER OF SINGING
Studio: 210 East 68th Street, New York
Telephone: RHinelander 4-4732

EDWIN GRASSE
VIOLINIST, ORGANIST, COMPOSER
510 Steinway Hall, 113 W. 57th St., New York
Thursdays Only
Will Accept Advanced Violin Pupils

EDGAR SCHOFIELD

Member of the American Academy of Teachers of Singing Vocal Studio: 171 West 71st Street, New York Telephone: ENdicott 2-9527

ADDYE YEARGAIN HALL

GRADUATE COURSES
IN PIANO CLASS INSTRUCTION IN FIANO CLASS ENSIGNATION

A unjous and definite contribution to class or private teaching, is Mrs. Hall's PIANO STAFF—which establishes instant coordination of the notation of pitch and the piano keys.

Chart and descriptive pumphlet, one dollar Sherman Square Studios, 160 West 73rd Street

New York City

TRafalgar 7-6701

JESSIE FENNER HILL

TEACHER OF SINGING
Studio 717, Steinway Hall, New York
Phone: Circle 7-0187
Great Northern Hotel, N. Y. Circle 7-15 Circle 7-1900

S. CONSTANTINO YON

VOCAL AND PIANO INSTRUCTION
By appointment only
853 Carnegie Hall, New York
Phone: Circle 7-0951

MME. ADA SODER-HUECK

Teacher of Noted Artists here and abroad
Recognized Authority on Voice Development,
Style and Diction
Opera and Concert Stage
STUDIOS: 1425 BROADWAY, N. Y.
Phones: PEnn. 6-4119, 6-2634

DR. DANIEL SULLIVAN

Teacher of International Artists Rudolph Laubenthal, Georges Baklanoff, Alice Neilsen, Lydia Lypkovska 132 West 74th Street : : New York City Phone: TRafalgar 7-1291 Louise Carroll, Secy.

DANIEL VISANSKA, Violinist Nine years of successful teaching and Concertizing in Berlin Address: 235 West 103rd Street, New York Phone ACademy 2-2560
In Tarrytown, N. Y., Tuendays
Stamford and New Canaan, Conn., Wedresdays

MME. SCHOEN-RENE

365 West End Avenue Between 77th and 78th Streets New York

BRUNO HUHN

SINGING LESSONS AND COACHING English, French and German Song repertory 205 West 57th Street, New York Telephone CIrcle 7-5420

PACIFIC COAST DIRECTORY

Armstrong, francis j. Concert Violinist

Resident in Seattle, 1519 3rd Ave.

THE CORNISH SCHOOL, INC. Drama-Music-Dance

Nellie C. Cornish, Director 710 E. Roy, Seattle, Washington KANTNER SCHOOL OF SINGING Clifford W. Kantner, Director Fischer Studio Apartments,

DR. GEORGE LIEBLING, Mus. Doc., Internationally famous Concert-Pianist, Composer and Master Teacher. "Shelton Apts."

1735 No. Wilcox Ave., Hollywood, Cal.

Seattle, Washington

LOTT, MR. and MRS. CLIFFORD Voice and Piano

mber American Academy of Teachers of Singing, N. T. 912 W. 20th St., Los Angeles

 $M^{\,\mathrm{YER},\;\mathrm{EDMUND}}$ J.

New York Voice Specialist 168 So. Kingsley Drive, Los Angeles, Cal.

OATMAN, JOHN R. Musical Courier Correspondent 713 Couch Building, Portland, Ore.

SAN FRANCISCO CONSERVA-TORY OF MUSIC

3435 Sacramento St., San Francisco

THE ELIZABETH SIMPSON PIANO STUDIOS Coaching of Concert Programs a Spe-

26 O'Farrell St., San Francisco

cialty

INTERNATIONAL MUSICAL and **EDUCATIONAL AGENCY**

Church, Concert and School Positions Secured MRS. BABCOCK Carnegie Hall, New York. Tel. Circle 7-2634

MRS. H. H. A. BEACH

Composer-Pianist Mail Address: Hillsborough, N. H.

PILLOIS Laureate of the Institut COMPOSER

Glarmony, Composition, Interpretation in Singing,
Estation of Classic and Modern Repertory.

Budion in New York City
Write: 168 Parkway Road, Bronsville, N. Y.,
or Call. Tel. Brunxville 5612

WALTER SPRY

PIANIST-PEDAGOGUE
COLUMBIA SCHOOL OF MUSIC CHICAGO

ARTHUR MICHAUD

CONCERT TENOR ORATORIO
Authority on roice production and breathing
Exponent of Lilli Lebmann method
STODIO: 915 CARRELE HALL, N. Y. Tel. Circle 7-2634

MARGOLIS VOICE CULTURE

E L 1425 Broadway, Suite 38, New York City

GEORGIA GRAVES

CONCERT-OPERA-ORATORIO
200 West 54th Street, New York, N. Y.

DAVID GRUNES

VIOLIN INSTRUCTION and THEORY
Address: Care of Musical Couring, 113 W. 57th St., N.Y.

John Prindle Scott

SONG WRITER THE SCOTTAGE McDonough, Chenango Co., New York

ABBAS

Georgian Hotel, Evanston, Ill. Telephone: Greenleaf 4100

SHAFFNER

SOPRANO
Seleist St. Barthelemew's Church
28 East 70th St., New York
Telephone RHinelander 4-1750

EDA KROITZSCH

pply Stuart Ross, 588 West End Ave., New York

LEO PORTNOFF

VIOLINIST—TEACHER—COMPOSER
1131 President 8t., Brooklyn, N. Y. Tel. DEcatur 2-5020

Thomas James Kelly

Cincinnati Conservatory of Music

R KORMENDY Bass-Baritone
Concerts and
Yoral Instruction A Studio: 1109 Lexington Ave., N. Y. C.

Tel. RHinelander 4-1738

CAROLINE LOWE Training

50 W. 67th St., New York City. Tel.: SUsq. 7-1040

ESTHER HARRIS

TEACHER OF MANY PROMINENT PIANISTS
KIMBALL BUILDING CHICAGO



ALBERTO BIMBONI

Conductor and Vocal Teacher Member of Faculty Residence: Hotel Buckingham, 101 W. 57th St., New York Tel. Circle 7-6816

53 Boule-vard Montmo-Paris, France Until October

4 WEST 40th ST., NEW YORK CITY Tel. PEnn. 6-4897

RARE VIOLINS

BERLIN W. 30 161 West 57th St NEW YORK

Full Guarantee — Expert Appraising — World Famous Workshops — Highest Grade Repair Work Guaranteed – Bows — Cases — All Accessories

DILLING

HARPIST

ARTHUR WARWICK PIANIST-TEACHER

Director of Piano-Horacs Mann School for Boys
113 West 57th Street, N. Y. Tel. Circle 7-4780

BOICE SINGING

N Steinway Hall, 113 W. 57th St., New York City
Studio 717

Tel.: CIrcle 7-0187

RALPH ANGELL

ACCOMPANIST
3536-79th Street, Jackson Heights, L. I.
Telephone: HAvemeyer 4-3800

HORTENSE DRUMMOND

CONTRALTO
OPERA — CONCERT — RECITAL
519 Sunset Road, Winnetka, Ill.

KARLETON HACKETT

TEACHER OF SINGING Kimball Hall, Chicago

RALPH DOUGLASS

Pianist—Accompanist—Coach
TEACHER OF PIANO
Sherman Square Studios, 109 W. 73rd St., N. Y. C.
TBafalgar 7-6768

* HADDEN-ALEXANDER

PIANIST

L MacDowell Recitals, one of Great Masters series.

A 520 W. 114th St., N. Y. C. Tel. CAthedral 8-2732

HOMER MOWE Training

166 W. 72nd St., New York City. Tel. ENdicott 2-2165

PEARL ADAMS

COMPOSER — CONDUCTOR
ings sung by Martha Attwood, Rafaello Diax, Marie Biden2-Zendt and others; Night on the Dunes; Omnipresence;
a Wind. 24 West 87th St., N. Y. Tel.: 8Chuyler 4-9223

COENRAAD V. BOS

ACCOMPANIST—COACHING esheimer Platz 10, Berlin, Gern

CAROLINE BEESON FRY

TEACHER OF SINGING
2 Orchard Parkway, White Plains, N. Y.
810 Carnegie Hall New York, N. Y.

WESLEY G. SONTAG

COMPOSER-VIOLINIST

Recent publication: Folk and Master Melodies for the Young Violinist. (Schirmer). Care of Musical Courier, 113 W. 57th St., New York

EDWARD GARRETT

CONCERT PIANIST AND TEACHER
Assistant to Alberto Jonda, Author of the famous
"Master School of Piano Playing" ste.
[New York: 817 Steinway Hall (Thursdays)
STUDIOS [Philoselphia: 3128 Walnut St. (Wednesdays)
Atlantic City: 47 South Windoor Ave.
TRLEFFORME: Circle 1-7318—Locust \$129—Dial 3-4446

Buy From Your Local Dealer

MR. and MRS.

HENRY HOLDEN HUSS

Joint Recitals

Piano and Voice Specialists Entire Preparation to Concert Stage
Special Courses for Teachers
Studio: 809 Steinway Bildg., 113 W. 57th St.
Address: 144 E. 150th St.
Tel. MOtt Haven 9-0883, New York

ICTOR HARRIS THE BEAUFORT 140 West 57th Street Tel. Cleabe 7.8455

TEACHER OF SINGING IN ALL ITS BRANCHES

KEATOR

MAUDE DOUGLAS TWEEDY

TEACHER OF SINGING

: 29 East 37th St., N. Y. C. Tel. CAl. 5-0497

ROYA

SOPRANO
BERLIN
Bambergerstr 61
SOPRANO
NEW YORK CITY
304 West 75th St.

JERDONE BRADFORD

CONTRALTO

Personal Management 237 East 20th St., New York

KALLINI

TENOR
Philadelphia Grand Opera Co,
Available for Concerts Sept. to Dec.—Feb.—May
Management: Standard Booking Office
Barbizon-Flaza Music Center, 191 W. Sath St., N. Y. C.

ELLEN KINSMAN MANN

TEACHER OF SINGING 508 FINE ARTS BLDG., CHICAGO Tel. Harrison 2303

Louise St. John WESTERVELT

TEACHER OF VOICE

Columbia School of Music 509 S. Wabash Ave., Chicago

KRAF

Concert - TENOR - Oratorio Vice-Pres. Columbia School of Music Chicago, Ill.

CLARENCE DICKINSON

Concert Organist
Organist and Director, The Brick Church and Union
Theological Seminary,
Director of the School of Sacred Music of Union Theological Seminary,
412 Fifth Avenue, New York City

OTTO LUENING

Composer—Conductor

2 ½ years secutive director Opera Dept. Eastman School
Vocal Coach—Theory and Composition
Address c/o Musical Courier, 113 W. 57th St., N. Y.

BUTLER Soprano Concerts

PUPILS ACCEPTED

Building Chicago, III. 512 Fine Arts Building

HAMILTON MORRIS

Soprano CONDUCTOR 71 Willow Street, Brooklyn, N. Y. Tel. MAin 4-8935

SIBYL SAMMIS MacDERMID
SOPRANO PUPILS ACCEPTED
SHEEMAN SQUARE STUDIOS: 169 W. 13rd St., New York City
Tel.: TRafaigar 7-6191 and Endicott 2-9748

Mme. IRMA SWIFT

TEACHER OF VOICE 166 West 72nd Street, New York Phone: TRafalgar 7-8939

TINKER

353 Angell St., Providence, R. I

HANS BLECHSCHMIDT

Conductor, German Grand Opera Co.

COACHING IN GERMAN LIEDER and OPERA

e/o German Grand Opera Co., 11 W. 42nd St., New York

NANA B. LEWIS

CONCERT-ORATORIO
RECITALS MANAGED PROGRAMS ARRANGED
Address: 2374 Seventh Avenue, New York
Tel.: AUdubon 3-8291

MME. CROXTON COLORATURA SOPRANO

Crexton Management HOTEL MAYFLOWER 15 Central Park West, New York City

L. LESLIE LOTH

PIANIST—COMPOSER
Teacher of Piane and Composition
Interviews by Appointment SHERMAN SQUARE STUDIOS 160 W. 73rd St., N.Y. Phone: TRafalgar 7-6701 "Not all may become Artists, but everyone can be taught to sing artistically."

HAGGERTY-SNELL Teacher of Vocal Music METROPOLITAN OPERA HOUSE STUDIO 1425 Broadway, New York Phone: PEnnsylvania 6-2634

Georgia STARK

COLORATURA SOPRANO NOW BOOKING SEASON 1931-32 Mgt.: L. E. Behymer, Auditorium Bldg., Los Angeles, Cal.

PANGRAC STUDIOS

VOICE — PIANO — ORGAN
THEORETICAL BRANCHES
415 Central Park West, New York Tel. ACademy 2-2447

ADOLPH PICK

VIOLIN PEDAGOGUE — CONDUCTOR 640 Lyon & Healy Bldg., Chicago, Ill. Phone: Long Beach 2016

FAY FOSTER
Composer, Vocal and Dramatic Coac
amatic readings to music and costume num
specialities

Address-15 West 11th St., N. Y. City MODERN SCHOOL OF MUSIC

Voice, Italian Bel Canto Method, Piano, Polyphony, Harmony, Musical Form and Gregorian Chant. Anderblik Studios No. 1 Telephone: Caledonia 5-7778 5 East 38th St., N. Y. C. 9 a.m. to noon and 3 to 6 p.m.

ARTHUR M. BURTON

BARITONE Fine Arts Building

SUNDSTROM A Conductor Woman's Symphony Orchestra of Chicago Ill.

DORA BECKER - SHAFFER

CONCECT VIOLINIST AND TEACHER—LECTURE RECITAL
Wednesdays 3-6 P. M.
Studio: 610 STEINWAY HALL, NEW YORK CITY
Telephone: Circle 7-8277

MARGERY MAXWELL

Ravinia Opera Co.
CHICAGO CIVIC LIGHT OPERA CO.
Seneca Hotel
Chicago, Ili.

V. COLOMBATI VOICE PLACEMENT—COACHING TRACHER OF JOSEPHINE LECCHERE 145 West 80th St., New York Phone SUGUEDANIA 7-1763

DANIELL
VOICE BUILDER
Disphragmatic Breathing and Voice Placement
Studios: 131 West 110th St., New York City
Telephone MOnument 2-0777

ELIZABETH A. VALDES

SOPRANO Rodin Studios, 200 W. 57th St., New York, N. Y. Telephone CIrcle 7-0684

TURNER-MALEY

COACH—TEACHER OF SINGING
Studio: 616 Steinway Hall, New York
113 West 57th Street Tel. Circle 7-9688

DeVRY Recording Laboratories

Suite 802, 23 East Jackson Blvd., Chicago L. FRIEDMAN Webster 4125 D. L. FRIEDMAN

VITALY SCHNEE

PIANO SCHOOL 744 Wrightwood Ave.
Phone: Graceland 1579

WINSLOW

U POET - COMPOSER

L CONCERT, SAGRED, RADIO SONOR-Only One Hour (ded. to G. Martinelli); Roses of Youth; My Little Kingdom: Embers; set. Anthems. Lyrics by Enid Her. N At leading music stores. Arranger and Accompaniat. 2042 Manshold Pl., B Rign, N. Y. Lifteguard 3-2595.



LILLIAN **WECHS**

Soprano TRACHER OF SINGIN New YORK: Newark: 160 W. 73rd St. 24 Park Pl. ENdicott 2-6142 Market 9676

NATIONAL OPERA CLUB OF AMERICA, Inc.

America's greatest organization for the furthering of Interest in opera

Apply to President for all Information

Baroness Katharine E. Von Klenner 1730 Broadway, New York

Munich Experiences Finest **Opera Festival in Years**

High Standard of Perfection Due to Baron Franckenstein's Management — Perfect Ensemble Directed by Knappertsbusch - New Singers - Richard Strauss and Egon Pollak Guest Conductors

MUNICH.—The 1931 opera festival, which egan under such sad circumstances (the ferman economic crisis having just then arrived at its most critical point) has since ome to a close, and its artistic results may obe placed on record as the best and upon the quality and capability of the indicated by the carefree days when he annual deficit was still paid out of the loyal pocketbook.

The haves which war, revolution and in-MUNICH.—The 1931 opera festival, which began under such sad circumstances (the German economic crisis having just then arrived at its most critical point) has since come to a close, and its artistic results may now be placed on record as the best and most satisfying since the carefree days when the annual deficit was still paid out of the royal pocketbook.

The havoc which war, revolution and inflation had wrought upon art institutions has

The havoc which war, revolution and infation had wrought upon art institutions has often been described in these columns, and it is only when we look back upon the aftermaths of these sad events, as displayed in the field of music and the theater that we begin to realize what enormous forward strides the production of opera, in particular, has taken. The high standard of pre-war times has not only been reestablished, but the staging, and particularly the cultivation of a real German bel canto, has reached a rare point of excellence.

bel canto, has reached a rare point of excellence.

In Munich this is largely due to the untiring efforts of Clemens von Franckenstein, the Director-General of the Bavarian State Theaters, who himself is not only a musician of the first rank, but also a tactful organizer and disciplinarian, and a voice connoisseur par excellence. It is owing to this last qualification of Franckenstein that Munich has today an array of exceptional voices, and an ensemble which as regards mastery of style and general ability is of the very top rank.

A GREAT WAGNERIAN CONDUCTOR

The other two leading spirits of the Munich Opera are Hans Knappertsbusch of Bavaria, and Leo Pasetti, whose stage designs are the perfect complement to drama and music. It is impossible to depict in detail the excellence of Knappertsbusch's interpretations, but it is safe to say that they rank among the most powerful and lasting operatic impressions.

Indeed, the general magnificence of Knappertsbusch's interpretations, be it of the

pertsbusch's interpretations, be it of the Nibelungen-Ring (which he conducted twice within four weeks), Tristan, Parsifal or Meistersinger, leads one to the conclusion

CHORAL ODE IN HONOR OF GEORGE WASHINGTON

Other Musical Works Announced by the Bicentennial Committee

John Alden Carpenter, American composer, has been asked by the United States George Washington Bicentennial Commission to compose a choral ode in honor of George Washington, according to the announcement of the Honorable Sol Bloom, Associate Director of the Commission. Mr. Carpenter has accepted the invitation and the Ode, as yet unnamed, will be published in time for performance during the period of the Celebration of the Two Hundredth Anniversary of the Birth of George Washington.

Mr. Carpenter has been selected for this honor as a composer thoroughly

during the period of the Celebration of the Two Hundredth Anniversary of the Birth of George Washington.

Mr. Carpenter has been selected for this honor as a composer thoroughly representative of America and American ideals. He has achieved distinction as the composer of the orchestral suites, Adventures in a Perambulator, a Concertino, for piano and orchestra, three ballets—The Birthday of the Infanta, Krazy-Kat, and Skyscrapers—as well as many concert songs. The Home Road, one of the few songs of the world war period which are still sung, is his composition.

Mr. Carpenter was born in Park Ridge, Ill., and makes his home in Chicago.

Chicago.
Other musical works composed for the United States George Washington Bicentennial Commission are the George Washington Bicentennial March, by John Philip Sousa, and Father of the Land We Love, a song by George M. Cohan.

moments without pausing for comment.

NEW OPERATIC STARS

To mention Hans Hermann Nissen, who was a magnificent Wotan and Wanderer in

the Ring, in the first place, is not because he may be regarded as far superior to every other participant, but because his development and career as a singing actor is most unusual. Not many years ago Nissen, who started as a concert singer, came upon the operatic stage with only a strikingly smooth voice and the ability to sing lyric phrases with charm. There was little, if any, display of dramatic temperament, or the ability to support vocally the dramatic exigencies of a role. Today he is among the finest singers and best actors of the operatic stage, one who really portrays a character as it should be portrayed.

one who really portrays a character as it should be portrayed.

Another singer of promise is Julius Poelzer, who was entrusted with the part of Siegmund in Die Walküre. Poelzer makes an excellent figure on the stage and is endowed with histrionic gifts. If he learns to use his voice more economically, singing with more flexibility and less strain in the upper registers, the chronic shortage in heroic tenors will be less keenly felt.

Sabine Offermann is another new member of the Munich ensemble. She has a beautiful voice which she uses lavishly, sometimes (Continued on page 8)

Bruno Walter, Clemens Krauss, Robert Heger and Sir Thomas Beecham. The programs were chiefly classical. Krauss' programs brought some relief with a performance of Franz Schmidt's Variations on a Hussar Song, an effective piece previously heard in Vienna, and with a program of Johann Strauss music. The latter was played with unrivalled virtuosity. The Blue Danube Waltz particularly had an electrifying effect.

SAN FRANCISCO AC-CLAIMS RETHBERG

(By telegram to the Musical Courier)
SAN FRANCISCO, CAL., September
12.—Rethberg's portrayal in Aida tonight for the second performance of
the San Francisco Opera Company
season was a triumph. She was in
glorious voice and stirred the capacity
audience to enthysiastic demonstraaudience to enthusiastic demonstra-tions. Her Ritorna Vincitor was thrilling and the Patria Mia was en-chantingly beautiful. Martinelli was also in perfect form and the blending of the two voices in the Nile and Tomb scenes was entrancing. H.

Leginska to Be Conductor of Charles Wagner's Opera Comíque

Ethel Leginska, pianist and conductor, returns to the United States to be the conductor of Charles L. Wagner's opera comique performances which begin in November with the production of Boccaccio.

Mme. Leginska will come to the United States from a two years' visit abroad as conductor of orchestras in Europe.

Woman Conductor of La Scala Resigns

MILAN, ITALY.—Anita Colombo has resigned as directress of La Scala Opera. It is understood that the musicians and conductors objected to a woman as director. Signorina Colombo was generally recognized as competent in the position. She made La Scala one of the few opera companies "breaking even" in its finances during the last year. She is a protégée of Toscanini and it is said she may come to the United States.

Salzburg Festival Ends Brilliantly

Bruno Walter's Production of Orfeo the High Spot-Fidelio Has Excellent Revival-Homage to Mozart at Concerts and Exhibition - Reinhardt Not Very Active

ing effect.

and Exhibition — Reinl

Salzburg.—The Salzburg Festival, which began well (as already reported in the Musical Courier) ended brilliantly. That applies both to the quality of performances and to the attendance. There has been a constant crescendo both artistically and financially, and the climax was reached with the performance of Orfeo, under Bruno Walter's baton. A crowded house and an unusually fine performance were the outward features of the premiere of Gluck's opera. Orfeo represented decidedly the highlight of the 1932 Festival.

It was a performance with three stars. Usually the title role is the one and only thing which matters in this opera. With an artist like Sigrid Onegin in the part, aided by her opulent contralto voice to sing Orfeo's laments and outbursts, nothing but a treat was to be expected. In the Salzburg performance, however, there were two stars besides Orfeo. One was Maria Müller as Eurydice, who, though herself an Austrian, made her first Austrian appearance at this festival and created a sensation—a sensation due not only to her brilliant voice, but no less to her acting.

Bruno Walter the Real Luminary
The third star was Bruno Walter. Long

BRUNO WALTER THE REAL LUMINARY

The third star was Bruno Walter. Long a famous interpreter of this particular opera, Walter seemed to surpass himself this time with the Vienna Philharmonic Orchestra at his disease.

with the Vienna Philiarmonic Orenestra as his disposal.

What made Walter's conducting so remarkable was its extreme vividness. Whatever smacks of the "museum" in most Orfeo performances was missing. Orfeo for once appeared as what it is—a strong music drama with a big contemporary human appeal. César Klein's stage settings were far from the usual super-esthetic style which is almost inseparable from modern productions of Orfeo, and Karlheinz Martin's stage direction was animated by vital ideas.

Maria Cebotari, the new Dresden soprano, sang Eros and scored a success. Margarete Wallmann had devised the choreography, most striking in the Dance of the Furies.

Fidelio, a regular Salzburg production for

Fidelio, a regular Salzburg production for five years past, is still a splendid performance. Lotte Lehmann's impersonation of the title role ranks among her greatest parts. The balance of the cast was largely altered from former years. Elizabeth Schumann's clear high songran was also absent in the

from former years. Elizabeth Schumann's clear high soprano was, alas, absent in the role of Marzelline; Luise Helletsgruber did well in the role, but could not make us forget her famous predecessor.

Franz Voelker sang Florestan, displaving a big, heroic voice. George Hann. a Viennese baritone, engaged at the Munich Opera, was the Pizarro at short notice. in place of Wilhelm Rode, who had fallen ill. Richard Mayr gave his famous Rocco, one of the most touching operatic portrayals of the present day. Franz Schalk*, kent from his Salzburg duties by feeble health, was replaced by Clemens Krauss, less classical than his predecessor but more dynamic throughout.

CONCERTS

series of ten symphony concerts of enna Philharmonic were conducted by

*Franz Schalk died in early September, 1931.

The church concerts at the Salzburg Cathedral, under Josef Messner's baton, con(Continued on page 26) Gunn School of Music Joins the Chicago Musical College

Merger of the Two Great Institutions a Big Step Forward in Advancement of Music in Chicago—Glenn Dillard Gunn Made Vice-President of New Staff of Executives

CHICAGO.—The announcement of the merger of the Gunn School of Music with the Chicago Musical College brings together two schools of national and international reputation and creates a new staff of execu-

reputation and creates a new staff of executives with Glenn Dillard Gunn as Vice-President and Lathrop Resseguie as Registrar of the Chicago Musical College.

The Chicago Musical College with the opening of its 66th year continues in its position as one of the leading institutions for music study. Established in 1867, it is perhaps the oldest conservatory of music in America, and with the addition of Mr. Gunn and the leading members of his faculty to America, and with the addition of Mr. Gunn and the leading members of his faculty to its staff of master teachers, it carries on its policy of securing the most competent artist teachers. With such a faculty it attracts gifted and serious students not only from everywhere in the United States but from abroad. And the College has been able to maintain constantly rising standards and uncompromising ideals.

The Gunn School of Music has, since its inception, remained true to the traditions of

The Gunn School of Music has, since its inception, remained true to the traditions of music education based upon the leadership of its founder, Glenn Dillard Gunn. It was as frequently represented by its students in the concerts of American symphony orchestras, in opera, in recital, and on the faculties of important educational institutions as were schools of many times its enrollment. Its history is one of achievement and service.

Mr. Gunn is a conductor, pianist, lecturer, music critic, and teacher of position in the United States. As a conductor, he has ap-

music critic, and teacher of position in the United States. As a conductor, he has appeared six times with the Chicago Symphony, once in the same capacity with the Minneapolis Symphony, and was for four years conductor of the American Symphony of Chicago. As a pianist, he has appeared in recital in most of the important cities of the country and has been heard with many of the important orchestras as soloist.

A graduate of the Royal Conservatory of Music in Leipsic, concert pianist and teacher in Germany. lecturer in music at the University of Chicago, in 1906, he founded the Glenn Dillard Gunn Piano Studios which

culminated in the Gunn School of Music.
Mr. Gunn also founded the American Symphony Orchestra, 1914, and conducted the
American Programs Chicago Symphony Orchestra, 1912-14. He was music editor of
the Chicago Tribune, 1910-14, and since 1922
has held the position of music critic and
editor of the Chicago Herald and Examiner
which he still occupies.

Artist students of Mr. Gunn have represented him frequently as soloists with the
Chicago Symphony and in the recital halls
of Chicago. One mentions: Rae Bernstein,
twice soloist under Frederick Stock, winner
(Continued on page 25)



GLENN DILLARD GUNN formerly head of the Gunn School of Music in Chicago and now vice-president of the Chicago Musical College.

but driven from the field the phonograph, the piano-in-the-home and the touring concert artist, is losing its prestige. And "they" have various explanations for the decrease in the number of sales. There is the depression. There is that point of saturation which a country is supposed to reach in its purchasing power of any one article. There is the shame-faced confession that radio sets have been too well built; they don't wear out as fast as they should.

But I have another theory, drawn from

But I have another theory, drawn from my own experience. Anyone can get himself a theory if he asks himself questions, and answers them. These were mine. Do you use your radio as much as you did when it was new? Is your loss of interest due merely to its loss of novelty? When you do turn on the current and twist the dial, do you find something that attracts you sufficiently to prompt you to listen in, or do you switch it off? What does win your attention in the way of radio program, and tention in the way of radio program, and how often do you find it?

Returning but recently from a prolonged European residence, I dwelt fondly on certain anticipated aspects of our anathematized machine-made civilization. I gazed out upon a moon-lit ocean, and thought about bath-tubs and hot water. I snuggled beneath my steamer 'rug and tried to forget cavernous interiors heated only by a small and dirty fire in a miniature grate. I imagined arising in the morning to coffee that was not chickory, into which I poured cream and not hot milk. I remembered that electric lights in America always "marche" and I dwelt lovingly upon the subject of ice. And then I added to my dream that which was not a memory but an anticipation. I was not a memory but an anticipation. I gave myself a radio. I fancied myself sit-ting comfortably at home during a symphony concert and listening in.

Well—dreams come true—sometimes. I wasn't disappointed in the matter of ice or hot water or steam heat. Coffee and cream and fresh vegetables, electric fans, ice-cream sodas and the five-cent fares were as I renaembered them. But my radio ...

and gone out.

I dusted wrathfully. I found it more difficult to be philosophic about this turn than about the other. In the first place, the lady of the recipes had not begun by pretending to be something different. This man had hidden his uplift-intentions behind a woman's loveliness—and then had dared to supplant her. When I was ten years old I used to be open minded on the subject of "glad-games." Well—perhaps there were still ten-year-olds who felt that way. Would I take their game away from them? The dial had other

YOUR RADIO-AND MINE

By Helen Redington

notches. I hadn't found mine, yet: that was

all.

I turned. Another masculine voice, tremolo stop full on, was reciting more happy thoughts for dull days. I passed on swittly. Twice in two minutes was too often for this, my pet hate. But in passing I wondered.

interesting to know how many many dials turn and pause, and turn again—always in search of something else.

I learned where to send my mattresses to be made over, whom to call when my piano needed tuning and where to find the day's bargains in neckties. Housekeeping



ELYSIAN PEACE PRESERVED Croonist—"Have they a good spot over there for a radio crooner?"

Charon—"Oh, I see. I'll have to turn the boat the other way. I was taking you to Heaven."

The children of my experience have invariably resented being talked down to. Why not adults?

Jazz. Well, I had expected to meet that in my trip around the dial. But I wasn't looking for jazz, so I turned on. It would be

and shopping hints like recipes I granted their place on these morning programs. But, again, they were not for me. They were details that had long since settled into routine.

But I had exhausted the hour's offerings,

and I had found nothing to relieve the tedium of my tasks to which I now gave myself. And as I worked, I pondered. How many more of me were there who, seeking the same thing, had in this past half hour received of their radios stones and not bread? Was I unreasonable to ask for music, good music, at that hour of the morning?

An hour later I returned to the charge. I had socks to darn, and again I needed diverting entertainment: something to take my mind off. I would even consent to listen to menus now and recipes, to shopping hints ... but not to uplift. I started my search. There was a lesson in French pronunciation of simple, every-day necessities like ecru and épergne and sauté: but I know French. There was a violin lesson, but I haven't a violin. Besides, I wanted to darn socks. A gym lesson—but bending exercises wouldn't darn my socks, and anyway my waist muscles are very strong from making beds. More jazz—and I don't like jazz.

Again I found my diversion in meditation. Noon. I don't like to eat alone and reading while you eat is messy. I decided to give the radio one more chance to come up to my scheduled cooperative plan. I carried my luncheon tray to the living room and started that trip from one to one hundred which twice before had proved disappointing. But luncheon music is plentiful. I ate my sandwich and drank my iced tea and was not unentertained. Mid-afternoon, too, proved a fertile hunting-hour, and evening brought the Stadium Concert. After all, why be greedy?

But time dulled my appreciation even of these blessings. And I found myself formulating some very definite opinions on this subject of radio programs. As day succeeded day, I was not interested to tune in either at the noon or the mid-afternoon concert offering. And I asked myself why. The answer was that I was being talked down to intellectually by those gladsome morning gentlemen. Grieg's To Spring and Rubinstein's Melody in F are worthy offerings, no doubt. But must they appear on every "popular-classical" program that any station offers? The assumption that my musical intelligence, as a radioite, could go just so far and no farther grew worthy offerings, no doubt. But must they appear on every "popular-classical" program directors some really good music at any hour of the day? Various needs in the way of program offerings, here in the same time that I a

gram offerings, here is a hole. A Morning-Housewife-Musicale is indicated.

Now, I am not a musician: I am not even a concert-hall addict. But, like very many Americans—only don't try to get any European to believe this—I have been so brought up as to possess a degree of cultivated taste in literature, music, art. I not only know what I like: I frequently know why I like it. And, conversely, I know what I do not like, and why I don't like it. I don't like sentimentality—in literature, in art, or in music. It is false. I want my music to be honest and sincere. I do like a varied diet in my library, in my picture gallery, from my radio. But I don't get it. When I do succeed in finding a musical program at an hour when I am free to enjoy it, it too frequently turns out to be made up of the same numbers that I heard an hour before, or yesterday, or will hear an hour hence, and to
(Continued on page 24)

(Continued on page 24)

In Next Week's Issue

A SKETCH OF BURMESE MUSIC

By Lily Strickland

HAENSEL AND GRETEL PRESENTED BY CHILDREN

By Marion Federl

SUCCESSFUL PUBLIC PERFORMANCES FOR CHILDREN

By Louise Weigester

A FIVE-FOOT SHELF FOR THE MUSIC EDUCATOR

By Jay W. Fay

TRAINING THE NATIONAL HIGH SCHOOL CHORUS

By Dr. Hollis Dann

HISTORY OF THE ART OF SINGING

By Dorothy Still

Chapter XII-Precepts of Vocal Art As Taught by Masters of the "Golden Age" of Singing

And Other Articles of Special Interest

SOME POPULAR INDIAN INSTRUMENTS

M USIC forms a very vital part of India's life; not only her religious and ceremonial life, but in the everyday existence of the people.

There are six seasons in India's Calendar, and every season has its own "Raga" or musical-mode, and an infinite number of songs adapted to each particular season and its attributes. For instance the "Vasanta Rag," is the Raga used at Vasanta or spring season—the time of new life, of flowers and of love. The Swing-Song of Spring dates back to the time of Krishna when he used to sport with the Gopis, or heavenly milk-maids and sing with them in the flower-twined swings of Spring.

Rajah S. M. Tagore says that "The musical measures of a nation are mostly founded



SNAKE-SHAPED HORN

on the time which they generally adopt in the ordinary pursuits of life." This is especially true of Indian music in its relation to daily life and various occupations. There is a song for the farmer. the shepherd, the carter, the herdsman, the coolie, the woodsman, the juggler, the fakir, the dancer, the mendicant, and so on ad infinitum; and each individual song is suitable in melody and theme to the work and personality of the singer.

individual song is suitable in melouy and theme to the work and personality of the singer.

Rhythm is a fundamental law of nature and primitive types perhaps portray this law in more crudely conceived style, more strongly marked measures, and in more natural, emotional and unrestrained manner than a more civilized people.

The folk-song of every nation is the fountain-head and original source of its music. It first came from man's effort to express his emotions in audible sounds; and his first simple attempts were uninfluenced by the cultural development and "artistic restraint" of later civilization.

The people in the humblest and most uncomplex walks of life sing the most natural and sincere songs, and their music reflects their character and histories—the great underlying human emotion element which makes the "soul of the matter."

Indians, and especially the peasant type of Indian, who may be taken as representative of the folk-element, require but little accom-

By Lily Strickland

paniment for their songs; the drum, the flute, the sitar, or some other stringed instrument, a pair of cymbals, a bell or some small instrument of percussion marks time, accents the rhythm, follows the melodic line and furnishes the musical background for dance or song. There is no attempt at harmony in any Indian orchestra, unless one occasionally hears a fifth reiterated in the musical drums, which corresponds to the tonic and dominant of a Timpani.

We have mentioned that all Hindus consider music of divine origin; not in the vague, impersonal way in which we Westerners say "God is the source of all Music," but in a concrete and personal way, definitely stated and definitely conceived in the Indian mind.

stated and definitely conceived in the Indian mind.

The Indian is a most literal-minded individual, and so they say that not only did the gods create music but that Brahma made the first drum; Krishna invented the flute; Vishnu the conch-horn; Nared, the Mahati Vina, and Shiva the Pinaka, or "father of stringed instruments."

Going back to the earliest historical mention of Indian instruments, we find that in the Vedas, the Ramayana, the Mahabharata, Puranas and Gita Govinda, there are frequent references to the drum, the flute, the lute, the conch-horn, the harp and cymbals. In the eleventh century the invasion of India by the Moghul and Mohammedan introduced new music and enlarged the scope and musical vocabulary of the Indian. Akbar the Great, who reigned from 1550 to 1605, was an ardent patron of music, and encouraged the knowledge of music in his court, where various bands of musicians, minstrels and dancers were constantly employed for his pleasure.

The Persian element in India also intro-

his pleasure.

The Persian element in India also intro-

The Persian element in India also introduced many new instruments and new songs, and from these original sources spring a great variety of new combinations of both songs and instruments.

Since religion plays such an important part in India's life, the music of the temple and of the priesthood became highly developed, and grew into great significance in the history of music as apart from the music of secular life

The British occupation did much to develop out-door music, especially the military bands, and the bands used in Durbar at cere-monials and processions. The "Nowbut," or al fresco band, grew into great popularity,

and today every military organization has its coterie of drummers, bagpipe players, and clarinet players.

From Rajputana came the wandering min-

coterie of drummers, bagpipe players, and clarinet players.

From Rajputana came the wandering minstrels and bards who brought new music into villages where they taught the new strains of their own countries. Their songs were gradually merged into the music of the Indian people.

In the old days, bards "attached to the courts of the feudatory princes, sang chivalrous events of ancient and mediaeval times, relating the glories of the Rajput race." They also gave historical dances, and pageants. Their favorite instruments were the horn, vina, flute, bagpipe and drum.

In the Central provinces of India there is an annual festival called the Huttari or Harvest Festival which is similar to the old Greek festivals to the goddess Ceres. This great feast lasts for eleven days during which time the people give themselves up to joyous dancing and singing. There are special songs sung to the God of Grain and the harvest, and all the people take part to the accompaniment of the drum, the flute, the Sarangi (stringed instrument), pipe, cymbals and "sticks" which are used to accent time. The Karnatic School, or music of the South of India, as distinguished from the Hindustani School, is characterized by a strict adherence to classical mode. These people have not been influenced to any great extent by the music of the various invaders as have the northern Indians. Their most popular instruments are the vina and the bagpipe . . . and the inevitable drum.

The Tibetans are immensely fond of wind instruments and their influence is seen in the introduction of many varieties of horns and trumpets. Great trumpets of copper and brass are used at ceremonial functions and in the temples. There are many varieties of smaller horns which include the thigh-bone trumpet, the conch-horn, the buffalo-horn, the snake-shaped horn and the cow-horn. They are also fond of the flageolet, the clariouet, the flute, any loud instrument of percussion from bells, gongs, cymbals to all manner of drums.

These people from Nepal, Bhutia, Tibet and the nor



CLARIONET (INDIAN) AND NAGARA (DRUMS)

through the Khyber Pass, has come much strange music into India. The Kabulis celebrate their various Feast and Festival days (Mohammedan) by fantastic sword-dancing, whirling, jumping, singing, clapping their hands, and accentuating the rhythm of their drums and the tunes of their pipes.

Through Assam and the hills leading into Burma have come some instruments of strange origin; one in particular the "jewsharp," of which we shall speak later, as well as the boat-shaped xylophone indigenous to Burma.

Burma.

Burma.

So you see India, through the many gateways of her frontiers, has been invaded by many various types of music and musical instruments, all of which have played their



part in introducing new forms and enlarging

part in introducing new forms and enlarging her musical repertory.

In the periodical festivals of the Hindus the nautch girl sings of amatory episodes from the life of Krishna, or of the loves of Kama, himself the God of Love; the Mohammedans at their feast-days sing the glories of Allah and Mohammed his prophet; the Buddhists, the lama-dancers and devil-dancers sing of the Lord Buddha and his might: the Persians sing of the old days of Fire Worship. India is a land of many gods, and many devotees, and, contrary to the opinion of the layman, there is an almost inexhaustible fund of research for the music student who is really interested and who has the opportunity to hear all the various types of India.

The itinerant tourist who may hear the tuneless song of some blind beggar, the shrill songs of a bullock driver, the brief and oft reiterated cry of the road coolies or the beat of a monkey-drum and whine of a snake-charmer's flute, cannot be taken for authoritative evidence when they say that "the music of India is terrible," or "there isn't any," or "there is no music to it as far as I can see."

One must spend years, not days, in developing a sense of appreciation of Indian music, and must actually hear, time after time, the various types of music to be able to begin to understand the "soul" and the "essence" of the music of these people in whose lives music is not just a song or a (Continued on page 12)



TAMBURA



SARINDA HARP

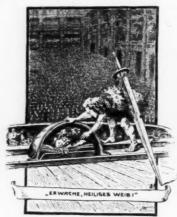
WAGNER FROM THE INSIDE



THE NIBELUNGEN REHEARSING



THE WALKÜRE TWINS



"AWAKE, HOLY WOMAN. (from Siegfried)

These drawings are from the pen of Emil Wagner, a member of the Munich Opera orchestra, and he ought to know, not only on account of his name (he is no relation, however, to R. W.) but also because he played at the recent Wagner Festival in that city.

Munich Experiences Finest Opera Festival in Years

at the expense of purity in the middle and lower registers.

The ever reliable Gertrude Kappel was at her very best as Brünnhilde in Götterdämmerung, which she sang with magnificent poise. Rudolf Laubenthal's Siegfried was of the same high excellence as last year. He is an artist of elevated intelligence, musicianship, and individuality.

Other outstanding features in the performance of the Ring, and of Tristan and Isolde were Luise Willer (Fricka, Waltraute and Brangäne), Maria Olczewska's Erda, Ludwig Weber's Hunding and Hagen, Gustav Schützendorf's Alberich; Kurt Taucher's excellent, though slightly overacted Tristan, and Hermann Nissen's profound Kurwenal.

Putting New Life into Lohengrin

PUTTING NEW LIFE INTO LOHENGRIN

The first performance of Lohengrin was conducted by Egon Pollak, who has definitely quitted his post as director of the Hamburg Opera to become the permanent leader of the German section of the Chicago Civic Opera. Lohengrin has never been one of our strong favorites, partly on account of its eternally even rhythm. To aggravate this, the tempi (which are usually too slow) are mostly mismuderstood, dragging the listeners into desperation.

Not so with Pollak; his was the most

Not so with Pollak; his was the most spirited performance of Lohengrin we have yet heard, eminently dramatic from first to

The item which created the most interest in the Mozart cycle of this year's festival was Idomeneo, which Mozart wrote especially for the Royal Opera in Munich, and which he conducted there in 1781. It was interesting to sit in the same house (Residenztheater) where the first performance of this work had taken place just one hundred and fifty years ago, and to let the eye rest upon the same conductor's desk which Mozart then occupied.

Idomeneo was given in the new version

then occupied.

Idomeneo was given in the new version by Ermanno Wolf-Ferrari and Ernst L. Stahl; it is an excellent condensation of the once much too lengthy work, the five acts having been reduced to three. Three acts of highly dramatic conflict and not one dull moment in the entire work. In its present version it appears as the most intensely dramatic work of Mozart, with a number of beautiful arias and ensembles of astonishingly modern hue. Knappertsbusch at the conductor's desk and a finely balanced cast,

with Fritz Krauss (Idomeneo), Sabine Offermann (Idomantes), Hildegard Ranczak (Elektra) and Elizabeth Fenge (Ilia), gave a flawless performance.

STRAUSS IN PERSON

a flawless performance.

STRAUSS IN PERSON

A few days later Richard Strauss conducted Cosi fan tutte with that inimitable charm, simplicity and purity of style to which he apparently alone holds the key.

In addition to the regular repertoire of Wagner and Mozart operas, two performances each of Hans Pfitzner's Palestrina and Richard Strauss' Rosenkavalier were given, the former as a compliment to the composer and his local friends, the latter as an international attraction. This was a convincing proof of what Munich is capable of in the production of modern opera.

The work had been newly and most successfully staged by Kurt Barre. With Karl Elmendorff at the conductor's desk, supported by a brilliant cast, the production shed splendor over the audience.

The most fastidious critic could not have found any fault with this performance. The comedy supplied by Berthold Sterneck's incomparable Baron Ochs was counterbalanced by the elements of mild tragedy centered in the person of the Princess, which Felicie Mihaczek gave with dignity. This was matched by Maria Nezadal's convincing Octavian, and Hedda Helsing's charming Sophie, and Georg Hann's performance of the part of Faninal. Hann's transformation from subaltern servility to the impressive dignity of the outraged father presented a bit of real acting. For equality of vocalization, smoothness of technique and emission, Hann is perhaps one of the greatest singers on the German opera stage.

Altogether Rosenkavalier was a climax and finale of the most gratifying Munich festival in many years.

New Yorkers to Hear Four World Premieres of Symphonic Works

Also Five First Performances Will Be Presented by Erich Kleiber When He Conducts the New York Philharmonic-Symphony This Season

phony This Season

Erich Kleiber will present four world premieres and five first performances to New York audiences during his six weeks as conductor of the Philharmonic-Symphony Orchestra. Two American works, the Pagan Symphony of the late Henry Joslyn (at one time on the staff of Musical America) and a Rhapsody by Wellingford Riegger, will be given their first performances, and Krenek's Variations, together with Weinberger's Passacaglia, written especially for a New York premiere, and dedicated to Erich Kleiber, complete the list of world premieres. The compositions to be heard for the first time in New York are extracts from Telemann's Tafelmusik, three symphonic dances by Reznicek, three extracts from the Lyric Suite of Alban Berg, arranged for string orchestra, Ravel's Minuet Antique and the Kleine Theatre Suite of Toch.

Haarlem Philharmonic Society Announcement

The Haarlem Philharmonic Society of New York w'll open their season of morn-ing musicales November 19 in the grand ball room of the New Waldorf-Astoria. Artists for this occasion will be announced later. Mrs. E. Menzies Raynor is president of the



HOW SIEGFRIED BLOWS HIS HORN



ERDA'S PROFUNDITY AND PEDALS

society and Lillian Sherwood Newkirk, chairman of music. Five concerts are an-nounced for the winter season.

Budapest Quartet Opens Season

The Budapest String Quartet is opening its European season in Scandinavia, where the ensemble is booked for thirty concerts. Its second American tour begins January 6 at Princeton University and includes New York, Brooklyn, Indianapolis, Buffalo, Cincinnati, Hartford and Baltimore.

Sharnova Comes From Italy

Sonia Sharnova of the Chicago Civic Opera Company, returned from Europe last week on the Berengaria. After three weeks in Paris, Mme. Sharnova went to Italy where she coached roles for the new season with her old teacher.

Doris Kenyon Sills Returns

Doris Kenyon Sills, the movie actress and chanteuse, was in New York for a few days last week on her return from a profitable summer in Europe. She has left for the Coast to prepare for the coming season.



VIRGINIA COLOMBATI

after an absence of a year in Italy, where she taught in Rome, has returned to New York and will open her new vocal studio on September 21rt at

145 West 80th Street, New York Phone: SUsquehanna 7-7763

The David Dannes Qusic School

Two Competitive Scholarships with

PAUL STASSEVITCH

widely acknowledged as the outstanding exponent of Leopold Auer's principles of violin teaching.

Auditions will be held Monday morning, September 28th, at 10 o'clock

> Paul Stassévitch teaches exclusively at The David Mannes Music School

157 East 74th Street, New York

"SUPERLATIVE QUALITY"

The New English

CONTRALTO



MURIEL

BRUNSKILL

INTRODUCED TO AMERICA AT THE CINCINNATI MUSIC FESTIVAL, MAY, 1931

"Extraordinary Volume" "Magnificent Sonority and Color"

MISS BRUNSKILL SPECIALIZES IN RECITALS

OLIN DOWNES, Reviewing The Festival In THE NEW YORK TIMES:

"A new contralto whose voice is uncommonly rich and full, and with *Magnificent Sonority* and color was Muriel Brunskill, heard in the Mahler Symphony."

CINCINNATI POST:

"Miss Brunskill revealed a Superb Voice admirably used."

CINCINNATI INQUIRER:

"Miss Brunskill sang Reger's "An Die Hoffnung," a wonderful song of fervency and appeal. She has a voice of *Superlative Quality* finely fitted to expressions of stirring emotions and deep feeling."

Returning to America January and February

ENGAGED BY CHICAGO SYMPHONY ORCHESTRA

Management: RICHARD COPLEY, 10 EAST 43rd STREET, NEW YORK

AVAILABLE FOR CIVIC CONCERT COURSES THROUGH NBC ARTISTS SERVICE, 711 FIFTH AVENUE

MONTEUX AND THE ORCHESTRAL RENAISSANCE OF PARIS

If Pekin has gone down in history as the celestial city, there is a probability that Paris will be known to posterity as "the orchestral city," for in no other metropolis do so many orchestral bodies flourish as in Paris. Yet until the advent of Paris's youngest orchestra, L'Orchestre Symphonique de Paris, of which Pierre Monteux is the head, the standard of orchestral performance in Paris was not high.

not high.

French woodwind players are among the finest in the world. In fact most of the woodwinds of our own orchestras are first prizes of the Paris Conservatoire. Does it not seem paradoxical then, that with such fine musicians Paris until recently has never succeeded in creating an orchestra of first rank?

rank?

The answer lies in the fact that the Frenchman is essentially a strong individualist and does not lend himself easily to group action. Because it is antipathetic to the Frenchman's nature to merge his individuality into the mass, the French orchestra has naturally suffered; for the orchestra is after all a single instrument and not eighty separate and distinct virtuosi playing at one time. Through the discipline of constant rehearsal under inspiring leadership lies the essence

sal under inspiring leadership lies the essence of orchestral perfection. With this a pliability

is achieved which permits the conductor to play even that which he has never rehearsed. But to the French orchestral player constant rehearsal and discipline are the two most disagreeable phases of symphonic playing, and for this reason French orchestras give concerts, but do not rehearse.

I recall an interesting conversation with a

most disagreeable phases of symphonic playing, and for this reason French orchestras give concerts, but do not rehearse.

I recall an interesting conversation with a member of one of Paris's older orchestras. This gentleman asked me which of the ten Parisian orchestras I liked best and I replied that I preferred the Orchestre Symphonique. Whereupon the gentleman told me that I was mistaken in my preference. "But," I continued in defence, "the Orchestre Symphonique is the only orchestra in Paris that rehearses every day; the others rehearse a program only once or twice before the concert." "Ah," said my friend, "the Orchestre Symphonique rehearses because it needs to. We don't because we all know our parts practically from memory."

All this leads me to the point of this article—the contribution of Pierre Monteux towards a new conception of musical performance in France. Monteux is one of the few French conductors who have spent most of their artistic life in foreign countries. As conductor of the Russian Ballet, Metropolitan Opera Company, Boston Symphony, Amsterdam Concertgebouw, the Philadelphia Orchestra and many other organizations in many countries, he has conducted orchestras and come in contact with musicians of almost every existing nationality.

As a result of all this rich experience, not only has he been able to develop his musical gifts to a state of perfection, but he has also developed a technic of command over an orchestral body which is peculiarly his own. Whis simplicity as a man has made him psychologically the right person to create a great French orchestra.

Where some conductors get their results through intimidation and fear (such tactics would enly fail in France). Monteux achieves

great French orchestra.

Where some conductors get their results through intimidation and fear (such tactics would only fail in France), Monteux achieves his discipline through his kindly nature. The men give him their all because of their interest in the music and their interest in him. Because of this the orchestra has achieved

results, and the orchestra is only three years

The excellent performances of this ensemble has had a profound effect on French con-

ble has had a profound effect on French con-temporary composers. French composers, then, are writing with much more care than before because they know that their every intention and their every error will stand revealed at a Monteux performance.

The younger generation of French composers owes a debt of gratitude to Monteux, as do all other composers as well, whose works have received first performances at his hands. Monteux has always been a champion of contemporary music. Debussy, Ravel, Stravinsky, Prokofieft, Honegger are indebted to him for the first hearings of many of their works. And let it be said here that a Monteux first performance is no many of their works. And let it be said here that a Monteux first performance is no mere perfunctory playing of the notes writ-ten in the score, but a finished and perfected

rendition.

Thus the influence of Monteux and his orchestra on contemporary French music is of
inestimable value. But Monteux has also
been the champion of misunderstood classicists, Brahms for instance, who has always
been an enigma to French audiences, probably because of inappreciation and poor performance on the part of the conductors.

The Lamont School of Music

The Lamont School of Music, situate in Denver, Colorado, has just issued its prospectus for the season 1931-1932. It is a pamphlet of some forty pages which illustrates the importance of this institution of learning

Florence Lamont Hinman, Mus. Doc.,

Florence Lamont Himman, Mus. Doc., is president and director, and is assisted by a large staff of assistants and instructors. She has also been engaged for the Austro-American Conservatory for the season of 1932.

The Denver school includes in its curriculum: Voice, piano, violin, viola, 'cello, harp, band and orchestra instruments, orchestra ensemble, church organ, motion picture organ, public school music, coaching and accompanying, theory, class instruction in voice, class instruction in piano, class instruction in violin, foreign languages, academic subjects, dramatic art and expression,

demic subjects, dramatic art and expression, school of the dance, and short story technic. The school opened for the season on September 7 and will close June 18. The summer season begins June 20.

Praise for Edward Johnson

Irwin St. John Tucker, critic of the Chicago Herald and Examiner, finds Edward Johnson an ideal Lohengrin, both as to voice and appearance. "Concerning Johnson," writes Mr. Tucker, "one can ward Johnson an ideal Lohengrin, both as to voice and appearance. "Concerning Johnson," writes Mr. Tucker, "one can imagine the longing eyes of Richard Wagner looking down the long corridors of operatic years afflicted with short, fat tenors until he saw at the end of them the manly figure with the incredibly clear, strong and sustained voice that we heard last night at Ravinia; and one might hear the voice of the master of Bayreuth remark, with infinite satisfaction, 'Ah, that is the man I had in mind.'"

Music School Benefits by Emma Thursby's Will

Emma Thursby, the famous American singer who passed away on July 4 at the age of eighty-six, bequeathed \$1,000 in her will to the Greenwich Settlement Music School, New York, the income to be used for the most proficient student in singing. Miss Thursby's estate is valued at about \$250,000. The principal beneficiaries are her sister and brother. \$5,000 goes to the Plymouth

Voice Placement-Opera Coach Studio 205 West 57th Street, New York Tel. Circle 7-5420

Maestro ARTURO

Church in Brooklyn where, in 1875, Miss Thursby began her career as a choir singer. Mary Elizabeth Comfort gets a legacy of \$10,000 and \$2,000 goes to Gertrude Comfort

Mr. and Mrs. Mannes Return Hans Weisse, New Member of Faculty, Due September 25

Faculty, Due September 25

Mr. and Mrs. David Mannes, directors of the David Mannes Music School, returned to New York September 18 aboard the New York of the Hamburg-American Line, from a summer spent chiefly in Salzburg. Mr. Mannes, with Sir Henry Wood of London, is corresponding member of the Salzburg Academy.

While in Austria, Mr. and Mrs. Mannes visited Dr. Hans Weisse in Vienna. The young Austrian composer and teacher joins the faculty of their school this season. Dr. Weisse sails on the Albert Ballin September 17, arriving in New York about the 25th. This will be his first visit to America. At the Mannes School he will teach composition, theory, analysis, and interpretation, and give two series of lectures, one for students, and one for teachers. After leaving Vienna, Mr. and Mrs. Mannes went to Paris and then to Dinard. The Mannes School opens on October 8. on October 8.

Myra Hess Coming in January

Myra Hess will come to the United States rly in January. Prior to this the English Myra Hess will come to the United States early in January. Prior to this the English pianist will make a tour of her own country, Holland and Germany. Her last London cogcert for the season, December 12, will conclude thirty engagements fulfilled before coming to America. Miss Hess' first American recital will be at Smith College. She will then appear as soloist with the New York Philharmonic-Symphony Society in New York and Brooklyn, the Boston Symphony Orchestra in Boston, the St. Louis Symphony Orchestra, the Cleveland Orchestra and the Los Angeles Philharmonic Orchestra. Beside reengagements, Miss Hess will play in seventeen new cities in 1931-1932.

Schedule for Columbia Concerts Course

Course

Columbia Concerts Corporation announces the Columbia Concerts Course, a subscription series of seven evening programs to be given in Carnegie Hall this season. The complete announced schedule comprises Ossip Gabrilowitsch, pianist, October 27; Albert Spalding, violinist, November 20; Don Cossack Choir, December 9; London String Quartet in joint appearance with Ethel Bartlett and Rae Robertson, two-piano specialists, January 4; Gregor Piatigorsky, cellist, February 16; Richard Crooks, tenor, March 1; and the Hall Johnson Negro Choir and Marian Anderson, contralto, April 5.

Mitzi Welker Sings in Brooklyn

On August 30 at Prospect Park, Brooklyn, Mitzi Welker, Viennese artist, was soloist on the program given by the Park Concert Orchestra under the direction of Frank S. Cicio. On this occasion Mme. Welker sang an aria from Lucia di Lamermoor, and Toujours L'Amour by Friml. She was heard by an audience of over 5,000 people and three encores were added to her people, and three encores were added to her program. The orchestra, under Frank S. program. The orchestra, uncorrection, gave a fine performance.

Beginning in October

RICHARD McCLANAHAN

will present
in ten weekly class-lessons,
a practical course in piano playing,
based on the analysis of
TOBIAS MATTHAY.

Particulars from 706 Steinway Building New York City

GUIDO DI NAPOLI NORMAN J. CAREY

VOICE TRAINING IN ALL ITS BRANCHES Address Hotel Ansonia 73rd St. & Broadway, N. Y. SUs. 7-3300

Irish-American Baritone Address: 130 W. 57th St.

Telephone Circle 7-0990



COMING to AMERICA

October, 1931

as guest teacher in Boston and New York of the

National Associated Studios of Music

Ary Dulfer, Assistant

SCHOLARSHIPS in piano, voice, violin and all orchestral instruments available in Boston School; 40 artist teachers. Descriptive literature free. Address: Albert Alphin, Mgr. NATIONAL ASSOCIATED STUDIOS OF MUSIC, 246 Huntington Avenue, Boston, Mass.

ROSATI GIGLI'S Only Teacher Vocal Studio: 24 West 59th St., New York City

Only Teacher

Circular Mailed on Request

Phone PLaza 3-2875

WIN HUGHES

Will Resume Instruction for Professional and Advanced Pianists on Sept. 28th APPOINTMENTS BY MAIL OR TELEPHONE ONLY

338 West 89th Street, New York City

Steinway Piano

ALEXANDER

RAAB

EMINENT HUNGARIAN PIANIST

RETURNS TO CALIFORNIA IN SEPTEMBER

to spend the Winter in

LOS ANGELES

Mr. Raab will accept a limited number of advanced students

For Registration Apply to

L. E. BEHYMER, Manager,

705 Auditorium Building

Los Angeles, Calif.

Some Popular Indían Instruments

(Continued from page 7)

dance, but to whom music is a symbol which represents life in man and nature and the various elements that go to make up the endless circle of created existence. Having given this brief outline of music and its various functions as relating to the secular and religious life of the people, I should like to enumerate a few of the most popular instruments in use here in India which, in most cases, are of antique origin and have remained unchanged in form for thousands of years. vears.

In perhaps no other country of the world have the uses of percussion instruments and of vibrating surfaces achieved such an

LLAMA (Tibetan) Showing drum, thigh-bone trumpet and temple-bell.

exalted position in a nation's family of

exalted position in a nation's family of musical instruments.

If the Ragas and Raginis are the bases of melody in India, the drums are certainly the bases of harmony and the substitute for harmony. For the musical drums are capable of producing a fifth on an alternating drum-head or simply on the drum-edge and the center of the drum-head. One might go much deeper and say that the drum-beat is so inextricably woven into the legend and history of this ancient 'country, as well as into the common everyday life of the people, that it has become a symbol for the musical heart-beat of India.

Drums, here in the East, have become theart-beat of India.

Drums, here in the East, have become something infinitely more difficult of tabulation than merely an important instrument of rhythmic expression; their real significance goes beyond scientific explanation and vanishes into the borderland of the "unknowable."

The origin of the drum dates back to the ods themselves, and to those first days then sound became audible to early man,

introduced into his consciousness perhaps by some natural process, as, for instance, an animal unconsciously producing a sequence of rhythmic taps on some hollow vibrating

animal unconsciously producing a sequence of rhythmic taps on some hollow vibrating surface.

Man himself, answering some inexplicable urge from within, strove to express himself rhythmically by striking his hand on a tree, a stone, or a hollow log; and, pleased by the reiteration of a not unmusical sound, gradually evolved the idea of a drum.

To Brahma is accredited the invention of the first drum. It was said to have been made from the blood soaked earth where he had slain his enemy the demon-god Tripura. The first drum-heads were said to have been fashioned from Tripura's skin. This drum was called the Mrydanga, or "clay-bodied" instrument so frequently mentioned in the great Epic of the Ramayana and in the Mahabharata.

The drum is the commonest known instrument among Oriental peoples as it offers the easiest and most effective method of rhythmic expression and satisfies man's most primitive impulse expressed in inarticulate sound. The Indian drum is the inevitable accompaniment from birth to death of every man and is the invariable complement of all the divisions of his life's cycle.

There are 257 known varieties of drums in India and a number of unknown; and of these drums no one knows their actual dates or genesis. The common drum in India is played with' the palm and fingers of the hand; sticks are considered inartistic and are only used on ceremonial occasions when noise rather than tone is desired. The Indian drum player attains remarkable digital dexterity and produces an infinite variety of drum rhythms in triple and quadruple time.

The Mrydanga is a drum of great

THE MRYDANGA

THE MRYDANGA

The Mrydanga is a drum of great antiquity. It comes under the general head of concert or musical drums and is tuned to pitch producing a number of overtones. This drum is large in the middle and small at each end and is played with the hands. It is tuned by tightening or loosening the small blocks of wood under the drum strings. It requires great skill to play the Mrydanga effectively and the instrument is capable of producing deep, sonorous and stirring tones.

The Tabla-Pair THE TABLA-PAIR

THE TABLA-PAIR

The Tabla-Pair, two drums used together, are also concert drums; the Tabla or right hand drum and the Bahya are tuned to desired pitch and produce two or more distinct tones. These drums are in common use here in Bengal for Nautches, concerts, for the theater orchestra, or any festive occasions. The Tabla-Pair are made from solid blocks of wood and from copper.

THE DAMABU OF HOUSE-GIASS DRUM

THE DAMARU OR HOUR-GLASS DRUM This is a very curious and antique type of the hour-glass drum sometimes called the "monkey-drum" because it is so much in favor with the "Bundar-Wallas" or monkey trainers. It is also used by jugglers, mendicants and snake-charmers, as it creates a sharp rattle which penetrates the air and attracts attention.

snarp rattle which penetrates the air and attracts attention.

This drum is played by a small piece of lead which is attached to a string about the middle of the drum and strikes the alternating drum-heads when it is shaken. The larger forms of the same type of hour class. larger forms of the same type of hour-glass drum are called the Udakkai.

THE DHOL

THE DHOL.

The Dhol, a large drum with straight walls, is in very common use in Bengal especially at weddings, feasts, fairs or festivals. It is either played by the hand or with sticks, the latter being employed for outdoor occasions. Other names for this drum are the Dak and Dhooluk.

This is not an attempt to give a complete catalogue of Indian drums as a discussion of the many varieties would be of no interest. The drums which I have selected as examples are the best known and the most commonly used in connection with the everyday life of the people.

In the Himalayas, and especially in Buddhist temples, one may find new and varied types such as the frog-drum and the gruesome skull-drum which are used by the Lamas, Tibetan priests and religious dancers who favor more bizarre and unusual types of instruments.

of instruments.

STRINGED INSTRUMENTS

There are a great variety of stringed instruments in use in India, not only those which are indigenous, but many which were brought into India through the various gateways in the north. These stringed instruments of Persian, Tibetan, Tartar, Mohammedan or other origin have become merged into the common family of Indian strings through many centuries of use. They are of infinite variety, shape and size, but all have the common quality of the tightened string and are picked, strummed or bowed.

The Vina

THE VINA

The Vina

First in the order of their importance comes the Vina and the Mahati Vina in particular. This old instrument is frequently mentioned in the Ramayana and other Sacred Books and is called the most classical and aristocratic of the family of strings.

The Vina has seven strings which are stretched over hollow bodies, usually two gourds or coco-nuts, which act as sounding boards and serve to heighten the tone effect. It is a very difficult instrument to master and belongs to the concert variety of instruments. As there are nineteen to twenty-two semitonic intervals in the scale of the



MRYDANGA PLAYER OF THE RALI TEMPLE

Vina, it is capable of an extensive repertory in the hands of a skillful player. Even if not played, the Vina is frequently used to give an old musical atmosphere to any historical or religious play or pageant as it was the instrument used by Sarasvati, the patron of music and the arts, and is closely connected with the early history of music in India.

The Kinnapi

THE KINNARI

This crude and primitive but extremely attractive and unusual looking instrument is made of a bamboo stretched over three gourds; it has three strings and is weak in tone and of limited scale capacity. The Kinnari is particularly popular with the lower castes in the south of India although we have occasionally seen wandering minwe have occasionally seen wandering min-strels carrying this fantastic instrument in Bengal.

THE TAMBURA

The Tambura may be said to be the Aryan cousin to the guitar as it is built on some-

NETHERLAND **CONCERT BUREAU**

ordeinde 39

Organizes tours throughout the whole of Own subscription concerts in 32 towns of Holland.

Telephone 114151

LATESTA

BARITONE METROPOLITAN OPERA COMPANY
VOICE PLACING—COACHING—OPERA—CONCERT
Studio: 233 West 99th Street, New York City Telephone: Riverside 9-35



Management: METROPOLITAN MUSICAL BUREAU, 113 West 57th Street, New York City Division Columbia Concerts Corporation of Columbia Broadcasting System

CHICAGO CIVIC OPERA

STAATS OPER DRESDEN

IANIST

Management:

NBC ARTISTS SERVICE

711 Fifth Avenue New York City
Steinway Piano New York City
"His Master's Voice" Records

F.I.NIKO

VIOLINIST

Recital Management Arthur Judson

Steinway Hall

New York

ANNUAL ORGAN-ISTS' CONVENTION **ENDS**

"Best Music of the Future" in Compositions of Organists Predicted by Dr. Erskine

Dr. John Erskine, president of the Juilliard School of Music, closed the twenty-fourth annual convention of the National Association of Organists in New York on September 11 with a speech in which he predicted that the "best music of the future" would be found in the compositions of church organists. Dr. Erskine has been elected an honorary member of the Association.

Association.

Hans Barth, pianist, gave a demonstration on his quarter-tone piano, playing four of his own compositions and a prelude by Gershwin. Harold Vincent Milligan was re-elected president of the association for the third consecutive term.

what the same principles. There are four open strings and no frets; there is a movable bridge which may be used to change the pitch. The instrument is held upright between the knees of the player. The body of the Tambura is often very highly decorated with paint, inlay of semi-precious jewels, mica or any shiny material and is picked out in gold or silver. It makes a strikingly oriental appearance and is of a decorative rather than intrinsically musical character.

The Starb

THE SITAR

The Sitar originally came into India from Persia and is very popular in the northern provinces. It has rather a harsh tone and is played with a plectrum of wire.

THE DULCIMER

The Dulcimer is an unusual and difficult instrument of twenty-one strings. It is tuned to scale mode, or Raga, and is played with two wire plectra. Its harp-like quality resembles the harpsichord or clavier and the tone is sweet and pleasing.

THE SARANGI OR "INDIAN FIDDLE"

THE SARANGI OR "INDIAN FIDDLE"

The Sarangi is very popular for dances, theaters or ensemble work of kind. It is a very difficult instrument and has been compared to the viola in tone. There are four upper or main strings and fifteen lower or supplementary strings. In spite of the difficulty of mastering the Sarangi, the high-caste Hindu does not favor its use because the hide of an animal is used in its construction. By the same token, all stringed instruments, except those with wire or silk strings are played by low-caste Indians. To use an instrument whose strings are fashioned of the polluting cat-gut would be against all caste-law. The instrument is considered "untouchable" by Brahmin or high-casted Hindus even as the pariah sweeper is considered "untouchable."

THE SARINDA

The Sarinda is the most unusual appearing stringed instrument we have seen, as the upper half of the body is left open. The accompanying illustration will show how it looks in the hands of the player.

THE ESRAJ

The ESRAD

The ESRAD or a trainer as the variations of a theme are not always the same as the effect is quite the opposite of anything to which we are accustomed. In fact, to the uninitiate, an Indian orchestra' resembles nothing so much as one of our own orchestras in process of

tuning up.

We do not get the best impression of Indian music from any ensemble but in solo work where the player has free scope and the field to himself with, perhaps, only the drum to accompany him.

BRASS AND WIND INSTRUMENTS

The more noisy of the wind and brass in-struments, such as the horn and trumpet, are at their best out of doors, and for this rea-son are most popular at processions or public affairs of any kind. In the old days they were the instruments always associated with warfare and the challenge to combat or to charge. They were the favored instruments

of the heralds in announcing tournaments, the chosen mouthpiece of victory and of the approach of the victor.

The horn is used also in the temples to call the worshipers to pray, to wake up the drowsy gods, to announce the approach of a devotee, to mark the hour of ceremony of sacrifice and to punctuate the incidental episodes of the daily temple program. The blare of the trumpet has always been associated with the functions of religion and not only oriental religion.

The Buffalo-Horn

THE BUFFALO-HORN

The Buffalo-Horn is called the father of

THE BUFFALO-HORN

The Buffalo-Horn is called the father of all the wind instruments as it is considered one of the oldest known here in this country of old things.

It is used particularly by fakirs of the religious beggar type (as shown in the illustration), who call attention to themselves by emitting intermittent blasts of the curved horn. The combination of the naked, ash-daubed, matted-haired fanatic going about blowing a big horn creates as much effect as a giraffe in a country circus parade, and perhaps these brethren of the "holy-beggar" cult are not blind to the striking appearance that they create on the easily moved native. We have seen these weird creatures calmly walking down the middle of Calcutta's busiest thoroughfare seemingly indifferent to the rush of many motors or the press of the city's traffic.

Belonging to the same family as the Buffalo-Horn is the snake-shaped horn, or ancient winding horn, which was mentioned as used in the wars of the Bharatas and other Hindu books.

The Conch-Horn

THE CONCH-HORN

We have already spoken of the Conch-Horn as an attribute of the god Vishnu. It is said to contain the origin of sound, for when you hold the conch to your ear you always hear sound, and that sound of the sea is the sound of the universe. This horn is also used in the temples and is blown at sunrise and sunset and at various times in the program of the temple rites.

THE THIGH-BONE TRUMPET

The THIGH-BONE TRUMPET

This most gruesome of trumpets is in use in the northern Himalayas among the hill monasteries of the Tibetan Buddhista and is also a favorite of the devil-dancers of that same district. It is always an associate of magic and sorcery, and its creation and use dates back to the pre-Buddhistic rites which were born of the animistic and devil worshiping days, whose perverted hangover have entered into some of the Tibetan forms of religion.

An instrument of such repulsive character An instrument of such repulsive character is bound to impress a superstitious and credulous native mind more than an ordinary cow-horn or brass horn. The priesthood have always known the value of the ununusual, the unique; and a skull-drum, or Thigh-Bone trumpet is a valuable adjunct of their borger persent. of their hocus-pocus.

THE INDIAN CLARINET

The Indian clarinet is a wooden instrument of varying lengths and having a varying number of holes punctuating its surface. A thin reed is inserted in the mouth of the instrument which changes its quality from that of the flute family.

THE SHANAI (FLUTE)

The Shanai (Flute)

The Shanai is the common, pastoral or shepherd flute of India and is heard everywhere. The flute is one of the most popular of all Indian instruments and its origin goes back to the pastoral man-god, Krishna, who is said to have invented it and played upon it so sweetly that his seductive strains worked havoc among the hearts of the heavenly milk-maids, some sixteen thousand of whom threw themselves at Krishna's head.

The Nagasaru

THE NAGASARU

The Nagasaru

The Nagasaru belongs to the flute family although it is different in tone. It has twelve holes instead of the usual seven or eight and sounds like the Scotch bag-pipe which is quite commonly used in India. Many of the oldest wind instruments are built on the bag-pipe principle of the drone, and the Indian seems very fond of this type of instrument. This is especially true of the Gurkhas in the hills who have bands composed entirely of bag-pipes and drums and may be heard coming over some distant ridge in the early morning reminding one of the old Scottish pipers skirling a tune in the Highlands. Somehow a bag-pipe seems suited to the mountains, and the wild strains echoing over the hills can stir the heart in a strange response.

Instruments of Percussion

INSTRUMENTS OF PERCUSSION

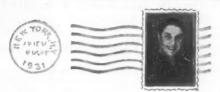
Among the many instruments of percussion besides drums are the brass and wooden cymbals, the bells, the castinets or sticks and the gongs.

TEMPLE BELLS

Among bells are the famous temple bells Among bells are the famous temple bells varying in size from the very small brass bell struck with a cow-horn to the great brazen bells which are struck with large metal or padded sticks.

The bells in use in both the Hindu and Buddhistic temples often take the shape of gods, especially the bell-handles, which may (Continued on page 17)

ANNIE FRIEDBERG 250 W. 57th Street **New York**



GERTRUDE WIEDER

Contralto

Opera

Oratorio

Concert

"Unequivocally an artist of high attainments." — Brooklyn Eagle

NBC ARTISTS SERVICE 711 Fifth Ave., New York

Steinway Piane

Duo-Art Recordings

Victor Records

Margherita SA

Coloratura Soprano—Chicago Civic Opera Company
Management: Civic Concert Service, Inc.
20 No. Wacker Drive, Chicago, III.

VANNI-MARCOUX

Chicago Civic Opera Company

GUILMANT ORGAN SCHOOL

Fall Term Begins October 6th

Students Aided in Securing Positions

Dr. Carl returns from Paris in September

Write for illustrated catalog

51 Fifth Avenue, New York

NOTED CONDUCTOR of OPERA

in Italy, Russia, South America and twice on tour in the United States.



TEACHER and COACH of **ARTISTS**

with the Metropolitan and Chicago Opera Co.'s; The Little Theatre Opera Co. of New York and with many European Opera

Maestro Papalardo is one of the few masters who can see a pupil all the way through from fundamental tone production to the peak of an outstanding artistic career.

Appointments for individual vocal lessons, coaching in operatic repertoire, and preparation of concert programs, can be made by mail or by telephone.

PAPALARDO STUDIOS, 115 West 57th Street, NEW YORK CITY

Peabody Institute a Cultural and Educational Center

Founded in 1857 by George Peabody

The Peabody Institute of Music stands as one of the examples of the philanthropy of its founder, George Peabody. Born in Massachusetts in 1795, Mr. Peabody came to Baltimore early in life. He engaged in business there, later moving to England where he became one of the world's richest men. Out of the eight or nine millions which he gave during his life towards cultural and civic developments, George Peabody established and endowed in 1857 in Baltimore the Peabody Institute for the cultivation and dissemination of the fine arts. Four branches were originally planned—a school of lectures, an art gallery, a library and a conservatory of music. Of these the second has since affiliated with the Baltimore Museum of Art, and the school of lectures was discontinued with the development of the Johns Hopkins University.

Baltimore Museum of Art, and the development of the Johns Hopkins University.

The library was opened to the public on October 12, 1866. From a nucleus of some 15,000 volumes it has developed into a reference library of approximately 260,000 volumes, 30,000 pamphlets and 1,500 maps, embracing almost every branch of knowledge and limited to no country, language or period. Under the librarianship of Louis Dielman, there are constant additions.

The Peabody Conservatory of Music was established in 1868, designed, in the language of its founder to be "adapted in the most effective manner to diffuse and cultivate a taste for music, the most refining of all the arts, by providing a means of studying its principles and practising its compositions, and by periodical concerts, aided by the best talent and most eminent skill within the means of the trustees to procure."

During the years of its existence it has held a distinctive place in the cultural life of Baltimore. The annual series of public recitals has brought to that city many of the great artists. Last season there were 574 concerts and recitals, among them being the Friday afternoon artists series, the Peabody Orchestra concerts, recitals by the preparatory department faculty, formal and informal concerts by advanced students, performances by the dance-art department, opera and operetta classes, the children's chorus and the speech and expression class.

The conservatory was first under the directorship of L. H. Southard, then of Asger University and the speech and expression class.

The conservatory was first under the di-rectorship of L. H. Southard, then of Asger Hamerik, until 1899; the late Harold Ran-dolph then held office until 1927. The pres-

ent director is Otto Ortmann. As the con-servatory is an endowed institution, financial considerations are not imposed upon the ad-ministration, whose only aim is maintenance of the artistic standard. Both pronounced natural talent and an excellent student record are required of graduates.

The Peabody Institute is situated in Mount Vernon Place in the center of Balti-Mount Vernon Place in the center of Baltimore's residential section. Several years ago a substantial legacy was bequeathed to the conservatory by J. Wilson Leaken, which made possible the expansion of the school preparatory department in a new building. This adjoins the main building and is equipped with administration rooms, misc studios, class rooms, recital hall, dance studios, a research laboratory and recreation rooms. The main building has also been enabled to improve and enlarge its quarters so that the physical equipment is now commensurate with the advantages of the institute.

Ziegler Closes Summer Season

Oscar Ziegler closed his summer season with a piano recital in the Tioga Theater in Owego, N. Y. A full house applauded him in numbers by Liszt and Chopin. The concert was sponsored by the Cooper Music School, Owego.

Mr. Ziegler resumes his activities in October. He will teach private pupils in New York and will head the piano department of Ithaca College, Ithaca, N. Y., for the full

Marouf to Be Given on Coast

Marouf to Be Given on Coast
When Rabaud's Marouf is given during
the San Francisco and Los Angeles opera
seasons the performance will be conducted
by Wilfried Pelletier, of the Metropolitan
Opera Company. The opera is to be presented with the tenor version of the title
role, a part which will be entrusted to Mario
Chamlee, a former member of the Metropolitan. The Sultan's Daughter will be sung by
Yvonne Gall.

Cherniavskys For Oil City

On November 19 the Cherniavsky Trio will give a recital in Oil City, Pa. This en-gagement completes a solidly booked week

together with concerts in North Adams, Mass., Oneonta, N. Y., Geneseo, N. Y., and Washington, Pa.

Northeastern Saengerbund Contests

The Municipal Auditorium, Atlantic City, held an audience of 10,000 on the afternoon of September 13 to hear the major contest of the twenty-eighth national saengerfest of the Northeastern Saengerbund of America. First prize was won by the United Singers of Philadelphia; second place by the United Singers of Brooklyn; and third honors by the United Singers of New York.

In the contest limited to choruses of more than 100 but less than 200 voices, first prize went to the Vereinigte Saenger of Queens, with second and third places awarded to societies from the Bronx and Hudson County, N. J. Honors in the competition for choruses of not more than forty went to the Hempstead, L. I., Liederkranz, the Frohsinn Society, Islip, L. I., in the order named. Among the choruses of forty to sixty voices, the choice of the judges fell upon the Rheinischer Saengerbund of New York, the Duetscher Liederkranz of Brooklyn, and the Beethoven Maennerchor of Bethlehem, Pa.

Prizes consisted of diplomas presented to the winners by Dr. Gotthard E. Seyfarth, president of the Northeastern Saengerbund. More than 5,000 members of 132 German societies from seven states took part. The judges were George Hans, William Wohle-

societies from seven states took part. The judges were George Hans, William Wohlebean and Otto Wick.

Rigoletto Sung on Steel Pier

Rigoletto Sung on Steel Pier

The twilight opera performance, September 6, of the Steel Pier Grand Opera Company, Atlantic City, brought Verdi's Rigoletto with Mostyn Thomas in the title role. Caroline Andrews took the part of Gilda and Rhys-Rees Morgan was the Duke. Others in the cast were Amund Sjovik (Sparafucile), and Bertha McGrath (Maddalena). The presentation was a dramatic one, and all the characters were well suited to their roles. The audience taxed the capacity of the large ballroom of the Steel Pier. Frank W. Harling's opera, A Light from St. Agnes, was scheduled for September 13. A detailed report of this performance will be given next week.

Hilsberg Back From Europe

Ignace Hilsberg returned to New York last week after enjoying a three months' vacation in Europe, visiting Poland, Czecho-Slovakia, Germany, Austria, Switzerland and France. On September 15 the pianist began teaching at his new studio.

NEW ARTISTS FOR CHI-CAGO CIVIC OPERA

Following the return from Europe of Artistic Director Herbert Witherspoon comes the announcement of new artists to be heard for the first time with the Chicago Civic Opera Company this season. Having devoted its efforts last season toward strengthening the German wing, the management has this year engaged artists to sing principally the Italian and French roles.

roles.

The list of new singers includes the sopranos, Clare Clairbert, Iva Pacetti, Rosetta Pampanini, and Serafina Di Leo; contraltos and mezzo-sopranos, Conchita Supervia, Louise Bernhardt

Leo; contraitos and mezzo-sopranos, Conchita Supervia, Louise Bernhardt and Helen Ornstein; tenors, Jan Kiepura and Paolo Marion; baritones, Vittorio Damiani, Augusto Beuf, and basso, Sergio Benoni.

The younger sopranos who are to come to the company this year are Wilma Bonifield, Marie Buddy, Lydia Mihm and Leola Turner, all Americans. The last two were winners of the Chicago Civic Opera European scholarships, through which they received two years of training abroad. Miss Turner made her debut at La Scala. Both Louise Bernhardt and Helen Ornstein, contraltos, are Americans; the former won the first prize this year of the American Federation of Music Clubs, and the latter is the third of the trio of Civic Opera scholarship winners. The other newcomers have been recruited from European operatic stages, notably La Scala, Covent Garden and the Vienna State Opera.

Molly Gould Protegée of Haarlem Philharmonic

Molly Gould, soprano, is studying in Fon-tainebleau, France. Miss Gould is one of the beneficiaries of the scholarship fund of the Haarlem Philharmonic Society of New

Mrs. Tibbett Wins Divorce

According to a report from Reno, Nev., Mrs. Grace Mackay Tibbett won her suit there for divorce from Lawrence Tibbett. She explains the suit in the fact that "fame and family happiness are not consistent."

HEINRICH GEBHARD'S SUCCESS

as Concert-Pianist and Teacher

PRESS REVIEWS OF LAST SEASON

His own performance of Grieg's Piano Concerto with People's Symphony Orchestra, Dec. 7, 1930, in Jordan Hall, Boston

"With Mr. Gebhard and Grieg's Concerto one need only list felicities. HE IS ONE OF BOSTON'S MAINSTAYS AMONG PIANISTS. Through the years his limpid, pearly technic remains thus and so; his tone good to listen to; his heavier playing, solidly sonorous; his way with his composer, discriminating and persuasive. Thus he played Grieg's admirable concerto brilliantly and crisply, songfully, sonorously, as occasion arose. He was in the vein. ELOQUENT MOUTHPIECE FOR HIS CHOSEN COMPOSER."—A. H. Mayer in Boston Transcript, Dec. 8, 1930.

Five of his artist-pupils in public performances in Boston. Reginald Boardman in Rubinstein's D-Minor Concerto with the People's Symphony Orchestra, March 22, 1931, Jordan Hall, Boston

"The Rubinstein Concerto gives a pianist sufficient opportunity for the display of his wares. AND MR. BOARDMAN HAD FINE WARES TO DISPLAY. His technic sparkled, his rhythms moved along tellingly, his melodies sang, his climaxes built themselves with exciting cumulative effect."

Paul Bregor in Beethoven's Emperor Concerto with the MacDowell Club Orchestra in Jordan Hall,

"Mr. Bregor PLAYED WITH ACCOMPLISHED TECHNIC, WITH TONE THAT NEVER LOST BEAUTY, WITH VITAL RHYTHM, with good notion of Beethoven style and the demands of the particular work in hand. With the orchestra he achieved a Beethoven that was never dull, never dry, never flagging in pace or in feeling."—Boston Transcript, April 16, 1931.

Ethel Hutchinson in Recital in Jordan Hall. March 6, 1931

"It is pleasingly evident that MISS HUTCHINSON MAY BE COUNTED AMONG A RELATIVELY SMALL AND SELECT GROUP OF PIANISTS, a group that have fluent technic, unobtrusive musicianity, and artistic discernment. Miss Hutchinson's work is unusually equal in all respects. There is feeling for melodic and structural lines, color, healthy rhythms, intense but not vulgar emotion in her playing. Schumann's Papillons was exceptionally interesting, light, and ingratiating."—Boston Globe, March 7, 1931.

"She was extremely successful with an arrangement of the Fire Scene from Die Walküre, in which she achieved a REMARKABLE BRILLI-ANCE and shimmer of color."—Boston Herald, March 7, 1931.

Louise Seymour in Recital in Jordan Hall, Dec. 3, 1930

"MISS SEYMOUR PLAYED WITH GRACE AND CHARM. HER TOUCH IS CLEANLY ARTICULATE, of the type admirably suited to the intricacies of Rameau and the lighter Bach. The Chopin group she played poetically. Mr. Gebhard's pair of compositions were admirably suited to her powers, and were played with sparkle and brilliancy, evidently giving great pleasure to the audience."—Christian Science Monitor, Dec. 4, 1930.

"Miss Seymour—remarkable already for a beauty of tone that calls for THE EPITHET 'GOLDEN.'"—Boston Herald.

Clifford Kemp in Concert at "Vendome" in Boston

'His BRILLIANT TECHNIC AND RARE POWERS OF INTER-TATION showed a thorough understanding of the compositions he ed, and called forth unstinted applause."—Boston Transcript. PRETATION

Mr. Gebhard teaches at his studio, 61 Centre St., Brookline (Boston) Mass., every week day except Tuesdays beginning Oct. 1st. At New England Conservatory of Music on Tuesdays.

Foreign News In Brief

NEW KURT WEILL OPERA

Berlin.—Kurt Weill has written a new, long opera, Die Bürgschaft, which will have its first public performance in Berlin this season. The text is by the composer in collaboration with Caspar Neher.

T.

Bruno Walter to Conduct New Krenek Work

Berlin.—In the course of his coming concert series here this winter, Bruno Walter will give the first public performance of Ernst Krenek's suite, The Triumph of Sensibility.

JADASSOHN 100 YEARS OLD

Jadassohn 100 Years Old Berlin,—On August 13, Prof. Solomon Jadassohn, celebrated teacher of musical theory at the Leipsic Conservatory at the end of the 19th century, passed his hun-dredth birthday. He is the author of the valuable books, Harmonielehre, Kontra-punkt, Kanon und Fuge, and Lehrbuch der Instrumentationslehre, as well as the com-poser of symphonies, chamber music, choral works, songs and piano pieces. T.

New d'Albert Opera for Berlin Berlin.—Eugen d'Albert's opera, Mister Wu, will have its world premiere in Berlin during the coming season.

FRIENDS OF MUSIC CONCERTS REDUCED

FRIENDS OF MUSIC CONCERTS REDUCED
BERLIN.—In view of the present financial situation, the Society of the Friends of Music in Berlin has reduced the number of its concerts from six to four, and at the same time substantially reduced the membership fee. Heinz Unger, the popular conductor of these concerts, will include in his programs 'Prokofieff's suite from the Love of Three Oranges, Toch's Bunte Suite, Mahler's Kindertotenlieder, Mozart's Maurerische Trauermusik, Johann Christian Bach's B major symphony, Berlioz's Symphonie Fantastique, Bruckner's eighth symphony and César Franck's Les Djinnes.

MORE NEW OPERETTAS

More New Operettas

VIENNA.—Every day brings announcements of more new operettas scheduled for production during the coming season. Robert Stolz is completing a new piece called



CHALIF Concert Hall

Seating 400 Opposite Carnegie Hall

in the Heart of the

Music Center

CONCERTS - RECITALS

FINE ACOUSTICS

Honorarium Modest

163 WEST 57th STREET NEW YORK

Books Open Now for Next Season

The Girl from Naples; Roseta and Callino, Aerial Acrobats, is the title of a musical comedy by Ossip Dymow, in which the scene is laid in a circus. Kalman's new operetta, The Devil's Rider, will have its world premiere at the Theater an der Wien. P.

COATES TO CONDUCT ORPHEUS IN LENINGRAD LENINGRAD.—Albert Coates will conduct Gluck's Orpheus at the Grand Opera House in the near future.

REINHARDT'S MUSICAL PLAYHOUSE IN VIENNA

VIENNA

VIENNA.—Max Reinhardt is negotiating and soon will sign a contract for a second playhouse at Vienna by taking charge of the former Volksoper. He proposes to retain his other Viennese theatre, the Theater in der Josefstadt, for dramatic productions, and devote the Volksoper exclusively to his musical productions. It is intended to open the new season with his production of Johann Strauss' Die Fledermaus. Offenbach's La belle Helène, now running in Berlin as a Reinhardt production, is to follow, and after that a new version of Offenbach's Tales of Hoffmann. The new version will differ widely from the original in that it will have one act more, the action of which is to be taken from Hoffman's Don Juan novel.

B.

Master Institute Offers Extensive Curriculum

Master Institute Offers Extensive Curriculum

The Master Institute of Roerich Museum, New York, founded by Nicholas Roerich, will celebrate its tenth anniversary at the opening of the fall term, October 1. Sina Lichtmann, director, calls attention to the extensive curriculum. In addition to the classes for adults there will be a number of classes and lectures for children and special opportunities for the blind. A faculty of more than seventy will assist Mrs. Lichtmann, among them Maurice M. Lichtmann, dean of music and Howard Giles, dean of art; William Auerbach-Levy, John D. Graham and others will teach painting, drawing and etching; H. Thurland Hanson and Russell Vernon Hunter, illustration; Edwin Avery Park and Raymond Sovey, interior decoration, theater decoration and costume design; tapestry weaving, Verita de Bertalan; sculpture, Antonio Salemme and Willard Paddock; architecture as applied to modern needs, Morris B. Sanders, Jr.

Music and dancing will be featured. Victor Andoga and Dr. Ernest Lert will be in charge of the opera class; Mikhail Mordkin will head the department of the ballet; Yeichi Nimura will direct Oriental dancing; Carlos Salzedo will give harp instruction; James Levey will teach chamber music; Hans Lange and Hans Bruno Meyer will hold classes in chorus and orchestra conducting. A course entitled Folk Songs for Children will be offered by Dorothy Gordon. Other music courses include voice, piano, organ, cello and other instruments; solfege and ear training; church music; theory and composition, and music appreciation. The dramatic department will be in charge of Cecil Clovelly, and there will be classes in playwriting, short story writing, literature and journalism.

During November a special series of concerts will be offered by the Master Institute

During November a special series of con-certs will be offered by the Master Institute to commemorate its tenth anniversary.

Ganz Returns With New Works

Ganz Returns With New Works
Rudolph Ganz returned from Europe last
week and brought with him new works by
Ibert and Miaskowsky for performance by
the National Little Symphony. This new
organization will be conducted by Mr. Ganz,
who plans to take the ensemble of twentyfive musicians on its first American tour
next month. New Yorkers will have an opportunity of hearing Ibert's Divertissement
with Mr. Ganz at the piano, and the orchestra, under his direction, will be heard in

Miaskowsky's Concertino Lyrico. It is understood that Albert Spalding is composing two new works especially for the orchestra. Other new compositions by American composers to be presented by Mr. Ganz are Borowski's Idyll and La Violetta's The Speck Hour.

Charles R. Baker Again With Hurok

Hurok

S. Hurok, New York impresario, has again secured the services of Charles R. Baker as general representative for his attractions this season. Mr. Baker, who was associated with Mr. Hurok during Mme. Pavlowa's last two seasons in this country, and who two years ago represented the German Grand Opera Company upon its tour to the Pacific Coast, was Mary Wigman's publicity representative last season.

During the past summer Mr. Baker has handled the publicity affairs of the Civic Light Opera Company, at Erlanger's Theater, New York, where the Gilbert and Sullivan operas attracted large audiences.

In the Hurok service Mr. Baker, who is, perhaps, one of the best-known advance representatives in the country, will represent the Russian Revue, Yushny's The Blue Bird, which, opening its American tour in Quebec, in October, will tour the country to the Pacific Coast, returning to New York City in March. Mr. Baker makes his home in Los Angeles.

City in March. in Los Angeles.

Visanska to Return on October 4

Daniel Visanska, violinist and teacher of New York, has been spending his vacation in Old Forge, N. Y., and in Grangerville, N. Y., which is near Saratoga. Mr. Visanska plans to return to New York City on Octo-ber 4.

A DIFFERENT STROKE

SAN FRANCISCO.—Liveried ushers, with a bow of military pomp, presented each first nighter at the San Francisco opera with a program whose cover was a series of lines, running hither and thither, some of them curved, some not. At one corner they formed the words "Helen Wills." The mystery was explained on the first inside cover, and read in this fashion: "The drawing by Helen Wills is an artist's experiment in translating into line drawing the equivalent of a response to music." SAN FRANCISCO.—Liveried ushers, with a bow of military pomp. pre-

George Copeland Begins Concert Season in October

George Copeland, pianist, returns to America in October to fill concert dates. Except for an appearance as soloist with the Havana Philharmonic Orchestra, January 24, and a recital in Havana the following day, Mr. Copeland will appear professionally only in the United States during the coming season. He will be heard in New York, November 19, at the Plaza Artistic Mornings. Mr. Copeland will also accept in New York a limited number of advanced pianists for coaching in seventeenth and eighteenth century and modern French and Spanish music. The pianist spent part of the summer tour-

The pianist spent part of the summer tour-ing Europe with Leopold Stokowski. He also spent much time at his summer home in Majorca, Spain, which is the house where Chopin lived with Georges Sand. There Mr. Copeland entertained Segovia, Enrique Ar-bos and Pablo Casals.

Baritone

Metropolitan Opera Co.

Will Teach Singing, Diction, Operatic Tradition and Acting Studio Opens September 8th

E MISS L. LILLY, Secretary, 853 Seventh Ave. (55th St.), New York, Phone Circle 7-1879

MICHIGAN STATE INSTITUTE OF MUSIC AND ALLIED ARTS MICHIGAN STATE COLLEGE

DEPARTMENT HEADS

LEWIS RICHARDS-Piano, Harpsichord LOUIS GRAVEURE-Voice MICHAEL PRESS-Violin ALEXANDER SCHUSTER-Violoncello ARTHUR FARWELL—Theoretical Subjects L. L. RENWICK-Organ LEONARD FALCONE—Wind Instruments JOSEPHINE KACKLEY-Public School Music

> A DISTINGUISHED FACULTY Courses Leading to Degrees Professional Training FALL TERM OPENS SEPT. 28

Write for catalog to the Secretary, EAST LANSING, MICHIGAN

JA LEIN

CHICAGO CIVIC **OPERA**

Baldwin Piano

Management NBC Artists Service George Engles, Managing Director

711 Fifth Avenue, New York City

SEASON 1931-1932



ANNE ROSELLE SOPTANO PHILADELPHIA GRAND OPERA

Prima Donna

COMPANY

Westminster Summer School Proves a Notable Success

The Westminster Choir School Summer Session, Under the Leadership of Dr. Williamson and the Faculty of the School, Brought Professional Musicians From All Parts of the Country

The students were as follows: George G. Arkebauer, choirmaster of Zion Lutheran Church, Akron, Ohio; Alice Andrew, organist-choirmaster of the Third Presbyterian Church, Washington, Pa.; Lowell P. Beveridge, associate professor of music, Columbia University; Paul E. Bergan, supervisor of music, Port Washington, L. I., N. Y.; Clarence P. Bilhorn, music teacher, Monroe High School, Rochester, N. Y.; Carleton H. Bullis, Baldwin-Wallace College Conservatory, Berea, Ohio; Edwin D. Clark, minister of music, First Presbyterian Church, Wilkes-Barre, Pa.; Aaron H. Durnell, minister of music, First Presbyterian Church, Columbus, Ohio; A. H. Eggers, choirmaster of St. Paul's Lutheran Church, Cleveland, Ohio; Harold Einecke, minister of music, Park (First) Congregational Church, Grand Rapids, Mich.; Gladys Eldridge, student at Ithaca College; Kenneth Eppler, organist-director, Emmanuel Lutheran Church, music director and director of religious education (boys), Church of the

ist and director, Emmanuel Church, Braddock, Alexandria, Va.; Isa R. McIlwriath, organist and director, Paramus Reformed Church, Ridgewood, N. J.; Anne W. Merritt, organist and choir director, Summerfield Methodist Church, Port Chester, N. Y.; Willard I. Nevins, F.A.G.O., secretary and director of publicity of National Association of Organists, organist and director, West End Presbyterian Church, New York, faculty member, Guilmant Organ School; W. A. Nischwitz, director vocal music, Rayen High School, Youngstown, Ohio; Henry Clauder Pfohl, minister of music, First Presbyterian Church, Indianapolis, Ind.; Elizabeth Rondthalor Pfolh, Indianapolis, Ind.; Lawrence Rasmussen, Organist and choir director, Roslyn Heights Methodist Church, Roslyn, L. I.; Kenneth E. Runkel, F.A.G.O., A.C.C.O., head of music department, Lon Morris College, Jacksonville, Tex.; Edith E. Sackett, organist and director of music, St. George Presbyterian Church, New York; James T. Sautter,

and choirmaster, Trinity Lutheran Church, Lancaster, Pa.; Walter Thurman Swearengin, assistant pastor and director of music, Methodist Church, Thomas Court, Cuyahoga Falls, Ohio; Louise C. Titcomb, head of organ department, Lindenwood College, St. Charles, Mo.; Marion Von Tobel, alto soloist and choir director of Rockledge Presbyterian Church, Rockledge, Fla.; Pauline Voorhees, organist and director, Center Congregational Church, Temple Mishkan Israel, New Haven, Conn.; Richard C. Warner, organist, First Baptist Church, Paterson, N. J.; Frederick A. Welty, minister of music, First Presbyterian Church, Homestead, Pa.; Federal Whittlesey, director of music, Boulevard Temple Methodist Church, Detroit, Mich.; Florence M. Williams, Plymouth Congregational Church, Utica, N. Y. Arthur Wise, music supervisor, choir director of Church of Christ, Lisbon, Ohio.

At the termination of the summer session, August 28, the students of the summer school were heard in a choral concert, singing fifteen classic and modern pieces under the direction of Dr. Williamson.

Von Klenner Summer School

To close the summer school conducted at Point Chautauqua by the Baroness Katharine Point Chautauqua by the Baroness Katharine Evans von Klenner two musicales were given—the annual sacred concert, August 30, at Point Chautauqua, and a program, September 4, at the residence of Mrs. Fred Nelson, Jamestown, N. Y. On the latter occasion the Baroness presented the following artist-pupils: Ruth H. Barnes, Elizabeth K. Nelson, Klare Marie See and Collice S. McConkey, sopranos; and Vivian Hoffman, and Edna Banker Brewer, contraltos. Solo numbers were by Tschaikowsky, Verdi, Brahms, Gounod, Meyerbeer, Chadwick, Mana Zucca, La Forge, and there were duets by Watson, Sanderson and Walthew. Among the audience were many members of the summer colony of Lake Chautauqua and of the social and musical coterie of Jamestown.

Jamestown.

Baroness von Klenner, who is founderpresident of the National Opera Club of
America, recently returned from the convention of the National Federation of Music
Clubs in San Francisco. At this convention
the Baroness, as honorary chairman of grand
opera, described the work of the National
Opera Club and outlined plans for its coming season, which promises to be of interest.
The opening meeting of the National Opera
Club is set for October 8.

Philadelphia Grand Opera Company Schedule

The Philadelphia Grand Opera Company mounces for the 1931-1932 season seventeen announces for the 1931-1932 season seventeen Thursday evening performances and one Saturday matinee at the Academy of Music, and two Thursday evening performances at the Metropolitan Opera House, Philadelphia. The schedule follows: October 22, Tannhauser; October 29, Elektra; November 5, Madama Butterfly; November 12, Traviata; November 19, Wozzeck; December 3, Cavalleria Rusticana and Gianni Schicchi; December 10, Boris Godounoff; December 19 (matinee), Hansel and Gretel and Die Puppenfee; January 7, Tosca; January 14, Thais; January 28, Rigoletto; February 4, Pearl Fishers; February 18, Lohengrin; February 25, Faust; March 3, opera to be announced later; March 10, Secret of Suzanne and Pagliacci March 17, Othello; March 31, opera to be announced later; April 7, Carmen; April 14, Aida.



WESTMINSTER CHOIR SCHOOL 1931 SUMMER CLASS

Successor to ARTHUR J. HUBBARD Vocal Technique, Diction, Coaching, Program Building 246 Huntington Ave. Boston, Mass.

Marie Sundelius SOPRANO

With the Metropolitan Opera Co.
Exclusive Management: HAENSEL & JONES
Steinway Hall, 113 W. 57th St., New York VINCENT V. HUBBARD

LILY

PONS

Coloratura Soprano

Metropolitan Opera Co.

MANAGEMENT
METROPOLITAN MUSICAL BUREAU
113 West 57th Street, New York
Division Columbia Concerts Corporation
of Columbia Broadcasting System

..... YEATMAN GRIFFITH Voice TEACHER OF FAMOUS ARTISTS AND OF TEACHERS Studios, 52 W. 18th St., New York City Tel. ENdicott 2-8144

WALTER HENRY HALL

Professor of Choral Music, Columbia University Address 39 Claremont Avenue, New York

LEON CARSON TENOR—TEACHER OF SINGING
20 Cottage Place, Nutley, N.J. 160 W. 73rd St., N.Y.
Tel.: Nutley 2-2499 Tel.: TRaf. 7-6700

MARGARET ROBERTS

SOPRANO Mgt.: Annie Friedborg, Fisk Building, New York

PAGANUCCI

OPERATIC COACH — ACCOMPANIST CARNEGIE HALL, NEW YORK (Telephone NEvins 8-3840 for Appointment)

OLGA DIDUR

Dramatic Soprano
METROPOLITAN OPERA COMPANY

ROMANI

Teacher of ROSA PONSELLE: 244 Riverside Drive, New York Tel. RIverside 9-6910



SINGING TEACHER 703 Steinway Hall
AND COACH | Circle 7-5161

0

BUY IN YOUR HOME TOWN

When You Want ANYTHING IN MUSIC REMEMBER YOUR HOME DEALER

Sea and Land, New York; Sheldon Foote, F.A.G.O., organist and director of music, First Methodist Church, S., El Dorado, Ark.; Jane Elizabeth Fray, supervisor of music, Carlisle, Pa.; Robert Frederick Freund, voice teacher, director Romany Chorus, director of Holy Trinity Choir, West Palm Beach, Fla.; Frances P. Garver, music supervisor, Eashing Washington Schools, choir director, First United Presbyterian Church, Washington, Pa.; Antoinette Hall, A.A.G.O., organist and director of St. Ann's Choir, Sayville, L. I., Associated Boston Symphony Orchestra, Associated Publicity Experts, Marinobel Smith (Metropolitan Opera, Westchester season); Mrs. F. Flaxington Harker, vocal teacher and director, choir and glee club, University of Richmond, Richmond, Va.; Florence Haskin, teacher of English in Central High School, organist, First Presbyterian Church and director of the Giele Club of the Giel Scouts and director of quartet and two girls' choirs, conductor of the Glee Club of the Girl Scouts of Bridgeport next year, Bridgeport, Conn.; Lester G. Hinchcliff, conductor Ogden Tabernacle Choir, instructor of music, Junior High School, Ogden, Utah; Horace M. Hollister, organist-director, Madison Avenue Presbyterian Church, New York; Paul A. Humiston, A.A.G.O., organist and director of music, East Congregational Church, Grand Rapids, Mich.; Mrs. Frank A. Hydorn, assistant to young people's director, Roseville Presbyterian Church, Newark, N. J.; Frank A. Hydorn, director of young people's activities, senior choir director, Roseville Presbyterian Church, Newark, N. J.; Elaine J. Isaacson, instructor of music, Jefferson Junior High School, organist, First Mission Church, Jamestown, N. Y.; Juliet M. Jacobson, supervisor of music, Falconer, N. Y.; Lulu Kanagy, supervisor of music, Indianapolis, Ind.; Harry L. Kohler, voice teacher, South Dakota State College, choir director, First Presbyterian Church, Brookings, S. D.; Marjorie Beck Lohman, choir director, St. Paul's Lutheran Church, Richmond, Ind.; Dorothy MacFadon, organist-director, Congregational Christian Church, head of organ department, Capital College of Music, Columbus, Ohio; Lyman S. McCary, organand director of quartet and two girls' choirs, conductor of the Glee Club of the Girl Scouts

principal, grammar school, Whitesboro, N. Y., organist and choirmaster Calvary Episcopal Church, Utica, N. Y.; Mary B. Scanlon, instructor, music department, Carnegie Institute of Technology, Pittsburgh, Pa.; Zara Sheheen, high school office, Hornell, N. Y.; Florence L. Shute, Peabody High School, Pittsburgh, Pa.; Frederick Stanley Smith, A.A.G.O., dean, music department, Lenoir Rhyne College, Hickory, N. C., organist, Village Chapel (Episcopal), P.nehurst, N. C.; Harry A. Sykes, organist

EASTMAN SCHOOL OF MUSIC

MICHIGAN STATE INSTITUTE of MUSIC

MICHIGAN STATE COLLEGE

An Internationally Enoune Faculty, Including
LEWIS RICHARDS—LOUIS GRAVEURE—MICHAEL PRESS—
ALEXANDER SCHUSTER—ARTHUR FARWELL
COURSES LEADING TO DEGREES, PROFESSIONAL TRAINING
Address the Secretary, MICHIGAN STATE INSTITUTE of MUSIC, EAST LANSING, MICH.

of the University of Rochester
HOWARD HANSON, Director
An Endowed School Offering Complete Education in Music Courses Leading to Degrees and Eastman School Certificate.

For information, address:
ARTHUR H. LARSON, Secretary-Registrar, Eastman School of Music, Rochester, N. Y.

INSTITUTE OF MUSICAL ART OF THE JUILLIARD SCHOOL OF MUSIC

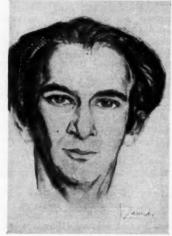
120 Claremont Avenue New York City FRANK **DAMROSCH**

A school for serious students. All branches. Moderate tuition fees.

SPECIAL ANNOUNCEMENT—A new four-year course for the training of Supervisors of Music in Public Schools leading to the Degree of Bachelor of Music Education. Catalogue sent on request,

Two Violin Scholarships at Mannes School

opportunity to compete for two violin rships with Paul Stassévitch, is of-by the David Mannes Music School, will hold auditions on Monday morn-



PAUL STASSEVITCH, member of the violin faculty of the David Mannes Music School, with whom two scholarships are offered for the sea-son beginning in October.

ing, September 28th, at 10 o'clock. Mr. Stassévitch, an artist in the famous group of Prof. Leopold Auer's Russian students, holds a unique place in New York's musical life. Heard first as violin soloist, and later as piano soloist, he has also had appearances as conductor. While a student in Prof. Auer's violin class, he acted as accompanist for the others, and this close association with the pedagogue was continued later when Mr. Stassévitch acted as assistant teacher. Many of the violinists who have appeared on concert stages in this country in recent years are artist-pupils of Paul Stassévitch, who came to America in 1920 at the invitation of Prof. Auer. Mr. Stassévitch has for several seasons taught exclusively at the Mannes School.

Ida Haggerty-Snell

Ida Haggerty-Snell recently presented two of her vocal pupils, Laura Marrow, so-

70 ZECKWER-HAHN 19 Philadelphia Musical Academy

Opera Class, Ensemble Courses, Frequent Recitals, Radio Broadcasting, Ostrovsky Violin Class, Church and Public School Music, Two Orchestras — Juvenile and Advanced.
For year book, address
Frederick Hahn, Prosident-Directer
1617 Spruce Street

AMERICAN INSTITUTE APPLIED MUSIC

Fall Term Oct. 14 230 West 59th St., New York Tel. CIrcle 7-5329

ITHACA COLLEGE

devoted to

Music, Drama and Physical Education
(formerly Ithaca Conservatory)
Degrees Placement Bureau

GRANBERRY

PIANO SCHOOL ARTISTIC PIANO PLAYING

Practical Training Course for Teachers. BOOKLETS-149 East 61st STREET, NEW YORK



PEABODY

CONSERVATORY OTTO ORTMANN, Direc BALTIMORE, MD.

the oldest and most noted Conservatory in the Country. Circulars Mailed

prano, and Kurt Schüler, baritone, in a recital in her New York studio. Mrs. Mar-row sang two Puccini arias, and numbers by Verdi, Gounod, Mednikoff and Schubert. Mr. Schüler offered German folk songs and compositions by Lully, Secchi, Aylward, Wagner and others. Both singers displayed talent and excellent training.

Some Popular Indian Instruments

(Continued from page 13)

be of a figure of Buddha, or of Siva and Kali, or Vishnu and the cobra-hood. These bells are used particularly in the various temple rites, and anyone who has spent much time around a temple in India is sure to have heard the tinkle of the "temple-bells."

ANKLE-BELLS

ANKLE-BELLS

The ankle bell of a nautch girl is the symbol of her calling. Once she has given herself up to the life of a dancer, especially a temple dancer, she is forever bound by yows which are unbreakable. She may never leave her profession of dancer and when she has fulfilled the allotted years of her usefulness and has grown old and ugly she may become a dependent of the temple, fed on the charity of the priests and relegated to do their drudgery, accompany them in their wanderings, beg for them, cook their food and be a general slave. So do the gods show gratitude to the poor temple dancers who, having lived their brief butterfly life, are forgotten and thrown aside, while the new fresh young dancers are initiated into the temple rites to be the brides of the fickle gods.

We cannot leave the subject of Indian in-

We cannot leave the subject of Indian struments without mentioning the Jalta ranga, or water-waves, and the Indian Jew's harp. The Jaltaranga consists of elever harp. The Jaltaranga consists of eleven cups of water with various degrees of liquid which are placed in a row and played with two sticks. It is an instrument which is not in very common use, chiefly because it requires too much trouble to fix it and no especial skill to play. It is a sort of freak, or Indian vaudeville instrument something like playing on a saw.

The jew's-harp is indigenous to Assam. According to authority, "their use has been forbidden by the missionary, who considers their strain too seductive." They are of very high antiquity and for this reason alone should be regarded with a certain amount of reverence.

reverence.

The people of the Assam hills, who are in most respects living in what one might call the "bamboo age," make a jew's-harp of a thin slice of bamboo, skillfully cutting out a narrow elastic tonoue. They put the harp between the thumb and forefinger of the left hand, insert the whole into the mouth and pull the string with the right hand. The cavity of the mouth is used as a "resonator." (From the Calcutta Museum Music Guide).

Szigeti to Make Sixth Tour of America

America

Joseph Szigeti, who recently concluded a tour of the Far East, returns to America in October. The violinist will include on his programs this season four numbers dedicated to him by their composers. They are Joseph Achron's Stempenyu Suite, Ernest Bloch's Exotic Night, Alexandre Tansman's new suite of five pieces and Eugene Ysaye's sonata in G. The last named was dedicated to the Hungarian violinist in 1924 and will be played in memoriam. This will be Mr. Szigeti's sixth tour of this country.

Concerning his visit to the Orient the violinist expressed his appreciation of the recep-

Szigeti's sixth tour of this country.

Concerning his visit to the Orient the violinist expressed his appreciation of the reception accorded him. In Tokio he gave six recitals on successive evenings to capacity audiences. At the last concert of this series a severe earthquake occurred just after the conclusion of the Beethoven Concerto. The orchestra, however, continued to play and the audience showed no signs of panic. Mr. Szigeti found that the Japanese, particularly the students, display a great interest in western music. He tells of one occasion when he had promised to endorse phonograph records, thinking that only a few would ask this of him. To his surprise, between 500 and 600 people gathered outside his door with records to be inscribed.

The Bataviaasche-Nieuwslad (Batavia) said of Mr. Szigeti, "His brilliant technic and fiery temperament triumphed." The Singapore Free Press declared, "He captivated his audience entirely."

October Brings Stueckgold From Europe

Grete Stueckgold, soprano of the Metropolitan Opera Company, who was forced to cancel many concerts and her New York recital last season, returns from Europe early next month. Miss Stueckgold will join the Metropolitan at the beginning of the season and will be heard as soloist with the Friends of Music. The date of her postponed New York recital will be announced later.

NEW YORK COLLEGE OF MUSIC

Empowered by law to confer diplomas and the degree Doctor
CARL HEIN Directors AUGUST FRAEMC

AUGUST FRAEMCKE Thorough training in all branches of music. Piano—A. Fraemcke; Violin—Hans Letz; Cello—Wm. Ebann; Voice Culture—Carl Hein; Harp—A. Francis Pinto. Classes in Theory, composition, ear-training, sight-singing, music appreciation, history of music, etc., included in all courses. Department for beginners. Free and partial scholarship examinations during September and October Fridays at 3 o'clock. Catalogue.

AMERICAN CONSERVATORY OF MUSIC—CHICAGO

Modern Courses in All Branches of Instrumental and Vocal Music and Dramatic Art nt Faculty of 130 44th Season Catalogue Meiled F
John J. Hattstaedt, President KIMBALL HALL, CHICAGO, ILL.

MARCHESI SINGING ACADEMY

Paris 8 Months Personal Tuition resonal tuition. Certified teaching staff all year. bulogne (16e) Téléph.: Passy 55-82 Manchester: Hime and Addison Studios

LAWRENCE CONSERVATORY of MUSIC

A DEPARTMENT OF LAWRENCE COLLEGE CARL J. WATERMAN, Dead

The Cleveland Institute of (|)usic

FALL TERM OPENS SEPTEMBER 21

Send for Catalogue Unilining Courses and Fees

MRS. FRANKLYN B. SANDERS, Director. 2827 Euclid Ave., CLEVELAND. OHIO

MASTER INSTITUTE OF THE ROERICH MUSEUM



MUSIC—PAINTING—SCULPTURE—ARCHITECTURE OPERA CLASS—BALLET—DRAMA—LECTURES

REGISTRATION NOW OPEN

Scholarship Trial September 25th
For Information and Catalogue, address the Off ACademy 2-3860

PIUS X SCHOOL OF LITURGICAL MUSIC

COLLEGE OF THE SACRED HEART, 133rd Street and Convent Avenue, New York

COLLEGE OF THE SACRED HEART, 133rd Street and Convent Avenue, New York

Autumn and Winter Session

Four Years' Course for Music Students—Special Two Years' Courses in School Music and Gregorian Chant for Music Students, Teachers, and Supervisors.

Gregorian Chant—Gregorian Accompaniment—Liturgical Singing—Boy Choir—Justine Ward Method Harmony—Theory—Counterpoint—Courses and Private Lessons in the above subjects.

For further information, address the Secretary—BRadhurst 2-8000

OBERLIN CONSERVATORY

Founded in 1865
FOUR YEAR COURSES IN ALL BRANCHES OF MUSIC
BACHELOR'S DEGREE — MASTER'S DEGREE — TEACHER'S CERTIFICATE
Excelled cultural and musical advantages. Dormitories. Complete and modern equipments. relled cultural and musical advantages. Dormitories. Complete and modern equi Limited enrollment.

For catalogue and year book address: FRANK H. SHAW, Director, Oberlin, Ohlo

(ERNESTO) (FRANK) a FORGE-BERUMEN VOICE PIANO

Forge voice method used and endorsed by: Mmes. Alda, Matzenauer, Miss Emms Otero and sessrs. Lawrence Tibbett and Harrington van Hoesen. Also endorsed by Dr. W. J. Henderson. 14 West 68th St., New York, N. Y. Tel. TRafalgar 7-8993 Fall Term begins October 1st



ROBERT BRAUN

DIRECTOR FTY POTTSVILLE, PA. **FACULTY OF FIFTY**

John Quine -- Arthur Edward Johnstone -- Frederick Hahn

SCHOOL OF MUSIC

of the UNIVERSITY OF MICHIGAN ANN ARBOR, MICHIGAN

EARL V. MOORE, Musical Director Catalog and special information from Charles A. Sink, President

Cincinnati Conservatory Music

Ander Auspices of the Cincinnati Institute of Fine Arts

Affiliated with the University of Cincinnati SIXTY-FIFTH SEASON

Degrees, Diplomas and Certificates

Public School Music (accredited) FREDERIC SHAILER EVANS, Director of Music

For Catalogue and information address C. M. Middleton, Registrar, Highland Ave. and Oak St., Cincinnati, Ohio

Musical@urier Weekly Review or me World's Music

MUSICAL COURIER COMPANY, INC. ERNEST F. EILERT... WILLIAM GEPPERT... EDWIN H. EILERT...

Steinway Building, 113 West 57th Street, New York

Telephone to all Departments: Circle 7-4500, 7-4501, 7-4502, 7-4503, 7-4504, 7-4505, 7-4506
Cable address: Musicurier, New York

CHICAGO AND MIDDLE WEST HEADQUARTERS—JEANNETTE COX, 826
620 Orchestra Building, 220 South Michigan Ave., Chicago. Telephone.

CHICAGO AND MIDDLE WEST HEADQUARTERS—JEANNSTTE COX, \$28 to \$30 Crossetts Building, \$28 South Michigan Are, Chicago. Telephone, Bright State Cox, \$28 to \$11.40.

Hard State Cox, State Cox,

Stilbscriptions—Domestic, Five Dollars, Canadian, Eight Dollars and Fifty Cents. Foreign, Six Dollars and Twenty-five Cents. Ringle Copies, Fifteen Cents at Newsstands. Back Numbers, Twenty-five Cents, American News Company, New York, General Distributing Agents. Western News Company, Chicago, Western Distributing Agents. New Engiand News Co., Eastern Distributing Agents, New Engiand News Co., Eastern Distributing Agents, Australasian News Co., Ltd., Agents for Sydney, Melbourne, News Co., Ldd., Wellington, European Agents, The International News Company, Ltd., Bream's Building, London, E. C. 4, England.

The MUSICAL COURIER is for sale at the principal newsstands and music stores in the United States, and in the leading music houses, hotels and ktosques in Europe.

Copy for Advertising in the MUSICAL COURIER should be in the hands of the Advertising Department before four o'clock on the Friday one week previous to the date of publication. The advertising rates of the MUSICAL COURIER are computed on a flat rate basis, no charge being made for setting up advertisements. An extra charge is made for mortising, patching, leveling, and layouts which call for special set-ups.

Entered as Second Class Matter, January 8, 1883, at the Post Office at New York, N. Y., under the Act of March 3, 1879.

The editors will be glad to receive and look over manuscripts for publication. These will not be returned, however, unless accompanied by stamped and addressed envelope. The MUSICAL COUNIER does not hold itself responsible for the loss or non-return of contributions.

NEW YORK

A London music critic gives it as his opinion that "the days of jazz are over." Are the years still to

New York State has a law to prevent the sale of stocks. But it has no law to prevent the sale of fake music lessons.

Second-rate instrumentalists and singers often have a considerable concert following in Europe. But not so here; America wants only the best.

If there are not many prominent new names on the musical performing roster of the coming season, there are at least a great number of familiar ones -or one could even say, a number of familiar great

Larger and higher skyscrapers are predicted by American architects. It was said long ago that "architecture is frozen music." Perhaps it is as well that science has not yet contrived a way for our mastodonic edifices to burst into song.

Mussolini is sponsoring folksong revivals and festivals in Italy; Stalin encourages opera, concerts, and all other musical activities in Soviet Russia. Julius Cæsar was a protector of all the arts, as wa Napoleon also, his greatest service for the tone world being the founding of the Paris Conservatoire. Frederick the Great, who played the flute and com-posed, was a friend and follower of Bach, and a devoted patron, with purse and advice, of the Berlin Royal Opera. Dictatorship may not meet with the approval of some political objectors but it seems in many instances to work out advantageously for art.

Reassuring news comes that the piano trade is struggling toward convalescence. At the recent annual meeting in New York of the American Piano Corporation stockholders, the president's report in dicated that the company's operations from July 1, 1930, to June 30, 1931, yielded a net profit of \$42,758, as against a loss of \$35,334 sustained during the previous year. As of June 30, 1931, the ing the previous year.
A. P. C.'s balance she A. P. C.'s balance sheet shows current assets of \$1,923,655 and liabilities of \$132,234, with \$184,808 cash on hand. The volume of business for the past year, including factory operations and sales of the company's three retail stores in Cleveland, Boston and New York, amounted to \$3,583,354. At this

The Musical Courier, over fifty years old, has never missed a week of publication during that time.

It is the oldest musical paper and the most important musical weekly.

There is only one other musical weekly in America and its field is confined to the Western locality where it is published.

The Musical Courier has an international sphere of influence, circulation, and reputation.

Its writers are authorities known wherever music flourishes. If you would know what is going on in the musical world, read the Musical Courier.

If you wish the musical world to know what you are doing professionally, and desire pupils or public engagements, advertise in the Musical Courier.

time when some persons continue to think that the piano business has received almost a mortal blow, it appears to be fundamentally sound, as President Hoover might say, and on its way to gaining a complete bill of health as soon as commercial and musical conditions reach their former stage of prosperity The American Piano Corporation report of may be regarded as an index to the volume of business which is being done by the other large piano manufacturing establishments.

It was a worthy and useful thought which prompted the late Emma Thursby, famous American singer and teacher (she died July 4, aged eighty-six) to bequeath \$1,000 to serve as a fund "for the training of the most promising pupil" at the Greenwich Settlement Music School in New York. Miss Thursby left an estate of \$250,000, most of which she earned when she was a successful concert and oratorio soprano about half a century ago. In our own times, when remuneration for artistic services has admittedly reached a very high figure, there are not many vocalists whose estate totals that of Miss Thursby. When Adelina Patti died she left several million dollars. The "good old days," a term often used somewhat mockingly, were good indeed as far as payment for eminent singing services were con-

Los Angeles Celebrates

The one hundred and fiftieth birthday celebration of Los Angeles makes all of us realize that another city of the United States has gained her majority. We are told that no nation has discretion or culture until it is one hundred and fifty years old. Perhaps this is true of cities, too. Los Angeles is now quite old enough to earn her own living, bring up a family, start a savings account for her old age and begin to create artistically.

After a careful analysis of Los Angeles' recent accomplishments we believe that she is fulfilling all of these requirements—the duties of every man and woman of twenty-five years old, the economic seers tell us.

Los Angeles had an enormous birthday party last Invitations were sent to all her citizens and most of them brought presents. With church bells ringing, sirens droning, and one hundred and fifty guns firing their salute from the Pacific Fleet she cut her birthday cake. Services were held at the Coliseum on Sunday where Schumann-Heink and John McCormack sang. Tuesday night a musical fiesta featuring Spanish and Mexican soloists was held.

Many congratulations and a long and happy life, Los Angeles!

Drawing Power

The assembled picture theater owners, directors and managers have sent a protest to Hollywood against the extravagance which they claim is bring-

ing them to the verge of bankruptcy. They object particularly to the salaries paid stars.

What is a star worth? That may not be easy to determine in the picture world, for it is certain that pictures without stars draw good sized audiences Yet it is evident that stars have great value; and it is also evident that star value cannot be denied. This is especially true in the music world. It is

recognized fact that, by the old concert system, alls were pretty sure to remain empty or sparsely filled except when an artist of reputation and widely advertised appeared. The newcomer had no drawing power whatever in those days. That was true even when they were destined to be conquerors as soon as their art was recognized.

With the modern improvement of concert courses —by whatever name they may be called—these evils have been done away with. Yet the drawing power of the star remains unimpaired. True, the public is taught to recognize the fine art of the others, but there is a glamour that associates itself with a star which will never be lost.

George Washington Honored in Song

The manuscript and an early printed copy of a song written in honor of George Washington by Francis Hopkinson, a signer of the Declaration of Independence, have recently came to light. song is a Toast, written and composed presumably in 1778.

Francis Hopkinson, a man active in national affairs before and during the Revolution, was also, according to present knowledge, the first native American composer of music, and a number of his songs have been revived and issued in modern editions

The Toast, however, has not been known to musicians of the present generation as a song, although the words had originally been printed in the Pennsylvania Packet of April 8, 1778.

A few months ago the manuscript of the song was called to the attention of the Music Division of the United States George Washington Bicentennial Commission by Edward Hopkinson, great grandson of the composer, who had recently learned of its existence, and it proved to be genuine.

The book containing the song in Francis Hopkinson's handwriting had come into the hands of the present owner, Henry C. Woehlcke, of Philadelphia, through the descendants of Michael Hillegas, treasurer of the Continental Congress and a merchant of Revolutionary Philadelphia, who, among other occupations, was a music dealer. Recently the Boston Public Library acquired a printed copy of the Toast issued in Philadelphia in 1799, eleven years after it was first composed.

Francis Hopkinson was a close friend of George Washington and dedicated eight songs which he published in 1788 to "the Father of His Country."

The United States George Washington Bicenten-

nial Commission is to publish and distribute the Toast so that it may be used as a feature of the Washington Bicentennial Celebration.

For Unemployed Musicians

It is not only in the United States that efforts are being made to assist unemployed musicians. A recent dispatch from Sydney, Australia, states that a concert given there netted considerable funds for this

Musicians have suffered by the depression, to-gether with theatrical people, to probably a greater degree than any other group of wage-earners. Hey-wood Broun's Shoot the Works, a revue which has been running in New York for several months, has as its basis assistance to the people of the stage and theater musicians. All surplus funds earned by this revue are turned over to charities for financial re-lief. The musical comedy has been most successful and much money has been received.

We would strongly suggest to everyone interested in music that they follow the lead of Mr. Broun and the people of Australia, in giving benefit concerts for assistance to those musicians who have suffered from the abandonment of orchestras in the motion picture theaters and hotels. There are many teachers of music also whose classes have been reduced because music lessons are one of the first items to be cut from budgets which must be tightened. Our first duty is to aid our professional relatives as we would help the members of our families.

The Radio School

The plan announced by the promoters of Radio City, to include a school for training in music and dramatic arts, is in line with the ideas of the day. We believe in education, and we are convinced that however much opportunity is already offered to talented youth, it is not enough. People wonder if we are not planning to develop more talent than the country can absorb? That will scarcely be the result of such endeavors.

Today, as in the past, far too many indifferent or undeveloped talents are engaged professionally in music and the allied arts. No one, surely, knows that better than the radio people themselves. We often deplore the class of broadcast that sometimes comes, from even the best of stations: but we may be sure that those in charge of the broadcasting are even more distressed about this than the public is likely to be. For the broadcasters feel themselves responsible for this musical inferiority, while the iblic may switch over to something more to their liking.

Education is what we need, so that there will always be a sufficient supply of first rate artists in all musical lines, from the popular and comic to the classic and serious. Not until that time arrives will radio programs fit the standard the broadcasting organizations themselves demand.

ARIATION

By the Editor-in-Chief

Prof. John Erskine is credited with saying to the 1931 graduating class of the New England Conserva-tory of Music: "I have a grudge against music critics, and I am sorry for them, because only a great artist can stand the strain of hearing and admiring so much supreme art. The critic in self-defense tells us what is wrong. He becomes jaded and worn and the world of beauty is too much for him."

Either Prof. Erskine spoke unthinkingly, or with that sense of humor which adorns much of his writing. I don't believe that he has a grudge against music critics, even though he may be sorry for them. They usually are sorry for themselves.

Great instrumental artists do not as a rule hear and admire much supreme art. They work and travel too constantly to go to many concerts. Their presence is a rarity at concerts other than their own. Opera singers hardly ever go to the Opera except when they have to make active appearances Conductors, as a rule, are conspicuous by their absence from the symphony concerts of other conductors.

I have seldom heard one great artist speak of another with unreserved admiration. Usually their praise is flavored with condescension, or gentle mockery. Often it is sarcastic and severe.

During years of concert going in New York I failed to see Paderewski at more than two or three public appearances by other artists. I can say the same thing of Kreisler. And of Caruso. And Toscanini.

I think that Godowsky goes to more concerts than any other pianist. Of the violinists, I have en-countered Elman most frequently at Carnegie and countered Elman most frequently at Carnegie and Town Halls. Mme. Matzenauer is the busiest concert visitor among the vocalists. The conductor most often seen at symphony concerts which he does not lead is Walter Damrosch.

And as for the "jaded and worn" critic who finds the "world of beauty too much for him," I do not know any such individual hereabouts. Surely W. J. Henderson, over seventy years old in far from being

Henderson, over seventy years old, is far from being jaded and worn, and when he likes a thing writes about it with all the vim and vivacity of a youngster in his first musical enthusiasms. And Olin Downes is another zealot. His paeans of praise yield to no man's in length, breadth, or warmth. You should hear him argue in private by word of mouth when he is with his musical peers and some of his pet preferences are under discussion. Thompson, Hale. Sanborn, Moore, Parker, Mason, Craven, Gunn, Rosenfeld, are a few others whose writings remain fresh, and who do not seem to tire in their quest for perfection in "the world of beauty."

And how often is "the world of beauty" found at concerts or operas, as far as the performances are concerned? How many times has Prof. Erskine been completely satisfied; and were he a critic, how many times would he have written a review without any reservation or fault finding?

The fact of the matter is, that nearly all the critics are amazingly patient and persevering in seeking the best elements of the music and performers they hear,

and quick to point out those qualities in their reviews. It is hardly the fault of the scriveners that a higher order of achievement is not more frequent. And surely, when they point out the defects, they are merely doing part of the paid duty of their craft, even at the risk of being considered jaded and worn.

The Soviet atrocities of the coming winter will include the "dumping" upon the hapless population of Moscow, of the following repertoire to be presented by the State Opera in that city:

"Prince Igor"Borodin	
"Die Walkuere," "Die Meistersinger"	
"Aida," "Rigoletto"Verdi	
"Russlan and Ludmilla"Glinka	
"Faust" Gounod	
"Sagmuk" Krein	
"Love of the Three Oranges"Prokofieff	
"Sadko," "The Legend of the Invisible City of Kitesh,"	
"The Czar Sultan," "The Snow Maiden"	
Rimsky-Korsakoff	
"The Queen of Spades"Tschaikowsky	
"The Mermaid" (Russalka)Dargomijsky	
"I akme" Delibes	
"Lakme" Delibes "The Marriage of Figaro" Mozart	
"Tosca" "Madama Butterfly"Puccini	
"The Fair at Sorochintzy," "Boris Godounoff," "Khovan-	
china" Mussorgsky	
"The Break"Potozky	
New Stagings	
"The Golden Cockerel"Rimsky-Korsakoff	
"Otello"Verdi	

"Turandot" Puccin "The Decembrist" Shaporir
BALLETS
"The Pharaoh's Daughter"

In Motor (September) Alfred Human has a fascinating article called When Steinway Built Automobiles-a fact which may surprise you as much as it did me, even though I thought I knew the entire history of the house of Steinway.

According to Mr. Human's published evidence, the Steinway firm manufactured Daimler motor cars and boats in this country, from 1889 to 1896, when the automobile industry was in its cradle. In fact, as late as 1896, the New York Journal wrote: "Many people have heard of the horseless carriage, but few

The Human article has it that pioneer automobile building cost William Steinway about \$500,000 in his effort to transplant the early motor industry from Germany and France, to the town called Steinway,

Germany and France, to the town cancer Steinway, on Long Island.

Even today, Theodore Steinway tells how, as a boy of ten, he had ridden joyously in the first petroleum driven fire engine, exhibited at the Chicago World's Fair in 1893, made by Daimler in Germany and brought to America by William Steinway, who first rode in a Daimler "high speed motor carriage" in 1898 and at once became a warm convert to the in 1888 and at once became a warm convert to the new idea in locomotion. It was in 1889 that Henry Ford sketched out his

first ideas, and thirteen years later he launched his company. The first American sale of a self propelled carriage occurred at Chicago in 1893.

In 1900 the Daimler Company went into receiver-ship and William Steinway's connection with the motor industry ceased.

It is interesting to reflect that had the house of Steinway continued to construct motor cars it would ultimately have ceased to manufacture pianos. Financially, that might have been a triumph; musically it would have been a catastrophe.

A story—press or otherwise—published in some of the New York dailies, tells that Laci Racz XXXVI, "ex-King of the Gypsies," has sailed from Europe for this country, "with a vow to fight the battle of his life against jazz in America."

de de de

His Majesty is likely to have a stiff conflict on his hands, for the reports say further that the royal weapons are to be "a Magyar band and 800 select Hungarian songs." Just how the Tzigane monarch will rout jazz with such an outfit (or any other, for that matter) it is difficult to understand.

Hungarian music is no novelty in our land and has held its position here for many decades, without, however, displacing its savagely rhythmed rival, jazz.

The official encounter between the czardas and the foxtrot will be watched with keen interest and if the valiant Laci Racz XXXVI and his embattled hosts gain the victory, his glory will be supreme and his profitable night club and radio engagements sheer endless. M M M

Vienna, or Ivan Boutnikoff, has a queer idea of what is "modern" in music these days. That gen-tleman is to conduct the Wiener Konzerthaus Gesellschaft this winter in a series billed as "Three Modern Concerts." The programs are made up of Tschaikowsky, Reger, Scriabin, Mahler, Rachmaninoff, Florent Schmitt, Respighi, Kodaly and Moussorgsky. 號 號 號

Atlanta, Georgia, Sept. 8, 1931.

Dear Variations:

Dear Variations:

I have been a reader of the Musical Courier since the early 1900's. It is possible therefore that you will be gracious enough to reply to this letter.

Do you not think it is time to give us another extended article upon Leopold Godowsky? It has been nearly two years since you published the article relative to his left hand compositions, which have of course only been published in part. I understand he has composed still other and numerous compositions during the past eighteen months. What are these compositions? When will they be published and when is he going to give us more of the Suites like the Java Suite, which he promised to do? Godowsky is my idol. I have about everything published of his. He is the Grand Emperor of all composers and to my way of thinking he has placed the only rung in the ladder of piano technic since Liszt.

Here is comething, else your reporter or you yourself.

Here is something else your reporter or you yourself should ask Godowsky. When is he going to publish the balance of the Chopin Studies, I mean the studies in which he combined three of Chopin's Etudes in one, those which

years ago he played in Germany and made everybody's hair stand up?

Why not a series of articles in the Musical Courier covering the young modern Russian composers including those of the Leningrad group, the Moscow group, those in the Ukraine, in Georgia and elsewhere in Russia where distinct groups and schools are making progress? Such an endeavor would take time, but it could be accomplished.

Your frequent references in the Musical Courier to Moriz Rosenthal always strike my fancy. I have everything of his that is published including the recent Fantasie Über Johann Strauss. I am anxiously awaiting the time when the full score and solo part of his new variations can be obtained. And do you know, somebody should induce Rosenthal to have his cadenza to Liszt's second rhapsody and his edition of Love's Dream with his own cadenzas, published? Have you ever heard him play these?

Yours for the continued success of the Musical Courier.

Respectfully,

HARRY L. HONEYWELL.

A Scotchman who attended the recent Atlantic City song festival of the Northeastern Saengerbund of America, which advertised a chorus of 5,000 members, was seen busily counting that host of vocalists, presumably with the intention of asking for a box office refund if the number ran short.

M M M On another occasion a concert listener hastened out of the hall after the first intermission, rushed indignantly at the manager and said, "This recital is terrible. I wish to be scratched off your free list." N N N

Turning the Bible into business, is the idea of the Turning the Bible into business, is the idea of the Los Angeles evangelist, Aimee Semple McPherson. With her recently acquired husband, David L. Hutton, a church musician, Aimee plans to write twenty grand operas on Biblical texts. The first production will be Paul Called Saul, according to

an announcement made by the Huttons.

This is probably the first time that a composer deliberately set out to achieve mass production in opera. Not even Verdi, a prolific writer of lyric dramas, ever felt at any one moment that he was bursting with inspiration for twenty of them. Wagner over a long period of years wrote only ten operas. In his recently published letters, Puccini tells frequently about the difficulties he experienced in finishing any of his operas, and his total output is only a dozen, including three one acters. Rubinstein had the impulse to write sacred operas, and about six of them were produced, but without much

Aimee is courageous and her operatic output will be awaited with impartial expectation. The world is ready for a new great operatic composer.

William A. Geppert, convalescing at Sarasota, Fla., sends this:

A Nassau negro, working in Venice, Fla., wanted to send his wife a letter. Being unable to write, he asked one of the overseers to take down what he wished to say. Here is the finished product:

"Says to myself, I'm a-writin' at you.
Dear Little Wife and Three Little Children:
I am sending you Ten Dollars and Fifty Cents. In case
you don't got it I am takin' out the Ten Dollars.

Mr. Geppert adds sagely: "These darkies down here can tell us white men a whole lot about how to treat a wife."

Reading, Pa., August 1, 1931.

Dear Variations:

I am sure that your observations (expressed in the Variations section of the Musical Courier of June 6, 1931) anent the lamentable neglect into which the rank and file of pianists have permitted certain meritorious piano compositions to fall has met with the hearty approval of many music lovers who, like myself, have long since grown tired of the stock diet warmed up and dished out in never-varying quantities by the "elected few" whom we name the world's greatest pianists. Judging by the musical menus flaunted by this short-sighted far-influencing minority, it would seem that Beethoven never wrote any sonatas besides the Appassionata, Waldstein and Moonlight; Schumann any works besides the Etudes Symphoniques and Carnival and as for Chopin . .!
"It is an incontrovertible fact—and one doing no credit to

the Etudes Symphoniques and Carnival and Chopin . .!

"It is an incontrovertible fact—and one doing no credit to our critical acumen—that for an electicism which recognizes and exploits the more obscure phases of pianistic literature in anything approaching a commensurate degree we have to thank a class of pianists whose names, with scant exception, have not been encircled with the halo of fame. I know of one famous pianist (perhaps the most famous of all) who has not added a new piece to his repertoire in the last thirty years. His case is germane to my thesis and I say accordingly that any pianist, singer or conductor who deliberately closes his eyes to all the music written during the last thirty years is going to shut out some really beautiful and enduring music. Voila!

It is, however, in the wide and sweeping generalization.

music. Voila!

It is, however, in the wide and sweeping generalization with which you bare and besom the realm of the "salon melodists" (namely: Henselt, Heller and Jensen) that I find substance for genial cavil. Commenting on the ostensible fact that "today not even Henselt's name slips into a recital program," you dismiss him at once with the rather devastating colophon: "His pretty F minor concerto is despised even by the conservatory undergraduate!"

Now I am far from supposing that the world was ever as pure and sweet as Henselt has suggested—say, in the opening measures of the second movement of his concerto; nor

am I one of that all-but-exhausted genre that carry snuffboxes and advise a return to the Roccoo; but I do give it as my honest opinion that Henselt's F minor piano concerto is a splendid example of sturdy and thoroughgoing musicianship and that besides being really good music it is about the most exasperatingly difficult concerto a conservatory undergraduate could wish to cuss. Where and when, may I ask, did you achieve the notion that a conservatory undergraduate could cope with this thing? It calls for the virtuosity of a Sauer (who played it and liked it) as well as the poetry of a De Pachmann (who also played it and liked it). Nay, Rubinstein the Great, he of the Vulcan hand and lion's mane—even he once moved sticks and stones with it—believe it even he once moved sticks and stones with it-believe it

or not!

Assemble the warriors of pianodom who are mighty in the sight of the Lord and let them go forth to Carnegie Hall, which is nigh unto Central Park, to do battle with this little "salon piece." And if they strive not a-main or have not their hands sufficiently full in the process may I become a radio crooner and eat the paper whereon this letter is written.

radio crooner and eat the paper whereon this letter is written.

Finally, your enumeration of neglected pieces by Liszt—particularly the Eroica, Vision and Chasse-Neige, was most appropriate and truthful. In this connection, one instinctively wonders what will be the fate of Liapounoff. Here is a man who also wrote a set of twelve Transcendental Etudes. Technically they are equal to the Lisztian collection. Musically they are superior. Neither Chopin nor Liszt could have achieved the marvellous combination of poetry and virtuosity of Liapounoff in his Harpes Eoliennes and Nuit d'été and those who deem that the sum total of piano technique was added up some fifty years ago in Weimar might get a breathtaking surprise by reading over the same composer's Lesghinka and Elegy.

poser's Lesghinka and Elegy.
Liapounoff died in Paris in 1924. The pianistic world
has as yet taken no signal notice of him. Truly, art is long
long in recognizing her debt to those who labor for

Yours truly, CHESTER WITTELL. . . .

Edna Ferber, returning to America after a summer spent in Europe, complains about the lack of culture displayed by the young people of our land. She says that their chief comment on all serious questions is "Oh, yeah?" and "It's the bunk."

As far as music is concerned, Miss Ferber's opinion could be challenged. I am astonished anew each season at the number of youths and maids who attend concerts, and the majority of them are not The intermissions at students of the tonal art. The intermissions at Carnegie Hall, Town Hall, and the Metropolitan Opera, see the lobbies crowded with youngsters and their discussion of what they have heard is illuminative and intelligent. Frequently they pose art questions which the oldsters find it difficult to

I had an experience of that kind at the Chicago Musical College two summers ago when I conducted classes there on Musical Criticism and The Litera ture of Music. The students numbered 124, most of them young. After my talks general discussion was invited, with some of the questioners frequently driving the lecturer into an argumentative corner, particularly when the subject concerned the relative merits of classical, romantic, and modernistic music. confess that on several occasions, while I did not do so, I felt very much like answering with, "Oh, yeah?"

The phonograph, the recording piano, and the radio have done wonders with the youth of our day. Their patronage of jazz and gin does not seem to affect their enjoyment of Prokofieff and Brahms.

. . . Los Angeles, Cal., September 12, 1931.

Dear Variations:

Permit me to send you my much belated thanks for your splendid introduction to Franz Liszt in Word and Picture,

remit me to send your my much belated thanks for your splendid introduction to Franz Liszt in Word and Picture, which ran in your esteemed paper some months ago. Such enthusiastic "defense" of a very much maligned genius is needed very much, in view of many-self-styled musical highbrows, who ecstatically raise their eyes heavenward at every composition of Bach, no matter how uninspired, but who turn up their superior noses at the very mention of Liszt's name. Quite aside from the intrinsic musical value of his compositions, I always have considered Liszt the only "genius-saint" in musical history. Without him Wagner would probably have committed suicide. Liszt propagandized Wagner and others with a unique self-effacing humility. It is related that during one of the rehearsals for the first Bayreuth Festival, Wagner nudged Liszt, saying, "Now, Franz, you will hear one of your own themes."

To which Liszt answered, "Well, I am glad to have something of mine performed at last."

Again thanking you,

Yours Sincerely, F. X. Arens.

M M M

The biggest papers do not always have the beststories. A tiny journal called Das Orchester, published in Regensburg, Germany, tells this delightful anecdote: "A talkative dame of fashion found herself seated next to Brahms at a dinner party, and pestered him with foolish questions to which he gave good natured answers, until she asked him, 'How do you contrive, Meister, to write such inspired music?' Brahms leaned over and whispered to his tormentor, 'It is a great secret, madam, and I crave your confidence, but that is the kind of music which my publishers order from me.'" . . .

Ossip Gabrilowitsch suggests that orchestral conductors should hereafter be called "musical directors," and adds: "Only in the English language has the orchestra leader a name which immediately suggests a street car conductor and gives occasion for all sorts of cheap jokes." The Gabrilowitsch idea could be simplified and without public confusion and disturbance of ancient musical traditions. Street car conductors are accustomed to being called many things and they never seem to mind. Why not, therefore, designate them henceforth as "street car directors?" and give baton wielders a clear title as 'conductors?"

. . .

A "good will" radio program was broadcast to Germany last week and it consisted of Southern plantation songs. The episode made one impish listener wonder what an "ill will" program would be No doubt some persons might like to have be because to Russia.

LEONARD LIEBLING. it projected to Russia.

Mistaken Mothers

From the point of view of a concert manager or an opera producer, mothers are a great mistake, although they have their biological value. My advice has frequently been sought about teachers, managers, and conductors. But instead of a charming chat with a girl young enough to be my granddaughter, I am treated to the affable ways of a lady nearly as old as myself-an impossible situation! The daughter. not being free to reveal her spirit, mentality, and personality sits demurely in the background while mother tells me all about the marvels of Maisie's babyhood. Mother, whose knowledge of music in general has been picked up here and there by hear ing the daughter and her teachers talk, dilates with unshared joy when she describes to me the skill of her precious child at the age of five. She already played a tune on the piano, and oh! with such ex-She also sang and could imitate amazingly a Swiss clock's amazing imitation of the cuckoo's cheerful voice. Maisie was equally successful in her realistic reproduction of the fire bell's startling note. And once, when the servant dropped a tray of dishes in the kitchen, Maisie rushed to the piano and copied the actual sounds. Maisie was equally extraordinary in delineating rippling water in cascades, and in producing effects which were conspicuously like pearls

Maisie meanwhile looks at the toe of her shoe and pulls at a corner of her handkerchief. And when the interview is over I carry away the impression of a highly self-satisfied mother, and a subdued and unassertive girl. I cannot recommend her to a manager or conductor because I do not know the capabilities of a young artist who has never had occasion to express herself freely and develop an assertive

personality.

I recommended an attractive young singer to a London manager some years ago. A month later I met the manager skulking through the streets upset and nervously unstrung, after the manner of shrink-

and nervously unstrung, after the manner ing managers when things go wrong.

"What's the matter?" I asked in alarm.

He glanced on all sides to make sure that he was not pursued and whispered hoarsely in my ear: "The mosther! She runs the office now. All my staff have been discharged for incapacity, and I myself am a changed man.

I saw that his mind had become unhinged, for he referred to his staff in the plural, when it consisted solely of a neuter girl of unimpeachable innocence

and maturity.

Many an interesting operatic career has been brought to an inglorious end by the unwelcomed presence of a smug and silent mother. At stage rehearsals she is always in the way. In conversations she is the number three which spoils the dialogue.

The presence of the mother shows that the mother does not trust her daughter with bold, bad managers And when the bold, bad managers, together with kindred spirits, such as conductors and critics, see that they are not trusted, they display their proverbial delicacy of feeling by keeping away from mother and daughter alike.

Was mother so gay and giddy in her youth that she suspects gaiety and giddiness in her daughter? Alas! that youth should vanish with the rose. Perhaps mother thinks that daughter, being such a miserable specimen of humanity, cannot maintain the family rectitude without the protecting maternal

How differently the poets would have written if they had not descended from the heights of moral purity to dally with unprotected daughters. Shakespeare's beautiful portrayal of the scene by moonlight in the Merchant of Venice should really read: "Sit Jessica, with Ma, and let the sound of music creep in our ears."

Tennyson, likewise, would have reached a higher plane if he had said: "Bring your mother, Maud,

and come into the garden." And I have often thought that Hood's lines could be made more suitfor Sunday reading if Ines had not been left unchaperoned among noble gentlemen. For instance:

I saw thee, lovely Ines With ma at your right hand) Descend along the shore With bands of noble gentlemen And banners waved before.

Yet at best there is something timid about female protection. Mothers, who are usually feminine, always leave their daughters unprotected at critical moments on the operatic stage. They get as far as the dressing room and then their courage fails. If they could face the public and the music they would sit with Marguerite while that low-minded Faust was loitering in the garden. But no; instead of shielding the precious daughter when protection was advisable, mother remains where she is not wanted, get-ting in the way of scene shifters and other stage hands who are sturdy men requiring no protection, and rudely emphatic in their scorn of it at times.

Isolde, too, might have had a different tale to tell if mother had wisely supervised the drinking on the

stage as well as at the boarding house.

In Gluck's Iphigénie en Tauride one of the actors, Orestes, killed his mother—off stage, of course. But modern practice does not countenance such drastic and consequently no modern composer writes like Gluck.

We should not go too far, however. A line of demarkation must be drawn. It would be injudicious to act on the rash impulse of the enraged manager who exclaimed: "The best parents of prodigies are dead parents!"

I call to mind a prodigious mother who used to on sentry duty near the entrance of the concert She tried to hall and lay in wait for stragglers. She tried to change the long established custom of music critics of coming late and leaving early. This nice sense of balance and proportion which distinguishes the critical mentality did not find a sympathetic welcome in the stern breast of the mother, who insisted that those who had the privilege of hearing her daughter sing should come early and stay late. By these gentlemeans these gentlemen were driven unreformed away, after the manner of the legendary goats which strayed by hazard near the cavern of the Delphic oracle and were tortured with convulsions.

How far are parents responsible? A certain young composer of great promise could never get into the raptures of dashing off a symphony or jotting down an opera without his bland and placid mamma re-marking that it was time for him to take his bath or have his dinner. This certain young composer of great promise is now in a home for the insane. doubt the talent for imbecility was inherited from his bland and placidly blameless mother, and he might have been an idiot had he never studied music. the mother took no chances on probabilities, and she gave her boy the treatment which was most likely to land him in the unenvied haven of rest, known in vulgar parlance as a lunatic asylum.

Good Times in Lean Years

No matter what one may say to the contrary, there are certain indications that lean years turn people's minds away from the tawdry and tinsel in the direction of serious things. According to Lee Shubert there are indications that the public is "losing its there are indications that the public is losing its interest in the moving pictures. The matter of 'the price' enters into the problem since, at present, there is a feeling for the necessity of economy. Some people believe that they have not 'the price' for any pleasures whatever and deny themselves even the necessities of life so far as possible. There are many, however, who seek relief from their anxieties, and are in no mood for the sillinesses. . . ." These are the views of men of experience whose opinions must be respected, and on this subject the New York Herald Tribune speaks editorially in this manner.

If the lean years are conducive to the extermination of cheap productions designed as "boob traps' for the supersentimental or vulgar minded, and help to put gold in the pockets of producers of taste and integrity, so much the better. It is only to be hoped that the wisdom of the theatergoing public will not decline when and if the fat years return.

Listzian, Indeed

Liszt once taught piano at the Geneva Conservatoire. Some of his reports on his pupils are still preserved in the archives. One of them is particularly Listzian: "She has very beautiful eyes

Waging War in a World of Song

Once upon a time in one of the smaller planets which revolve around our sun the inhabitants had become so violently divided by differences of opinion on a religious matter that the only solution was war. To the peculiar mentality of those people it seemed logically reasonable that the side which could kill and main the greatest number of men and bring misery to the largest number of wives and orphans must be in the right. So the followers of the zinc triangle prayed and fasted and rejoiced that they might destroy the vile and contemptible believers in the lead oval.

The newspapers in that strange world were divided into two camps. Many of them, to their eternal shame, cared not at all which way the victory lay. They sought only to sell the greatest number of copies to the greatest number of readers. Even those who were willing to cut each other's throats in their religious zeal, felt that their country was disgraced by newspapers which attached importance to graced by newspapers which attached importance to the accumulation of shilks, as they called their

When the tension was at its highest and both sides were on the brink of declaring war, a renowned and venerable sage came down from the mountains and stood before the door of the National University. Then the people came to him and implored him to take sides. After many minutes of deep meditation he said: "I cannot take sides with either party until I know what you are fighting about." The profundity of this thought was beyond the capacity of the military staff. Yet the reverence of the people for the philosopher was so singered that they sent for the philosopher was so sincere that they sent ambassadors to him to explain the cause of the strife. They retired to Gassing, as they called their Geneva, and talked for several weeks. When the sage from the mountains understood the nature of the dispute he arose and said: "Now I will take sides. Let us return to the National University." And when all the people drew near he lifted up his voice so that the farthest man could hear him.

Your ambassadors tell me that the nation is divided in its opinion over the interpretation of the national anthem in particular and of other songs in general. Is this true?"

The audience roared a mighty Yes, and the oppos-ing parties shook their fists at each other and brand-

ished their jabs, as they called their swords.

"The followers of the zinc triangle teach that only the words are important, holding that any kind of tone quality is good enough provided that the diction is perfect."

And the priests of the zinc triangle bowed thrice and said: "It is so."

The sage from the mountains paused a moment for silence and then continued:

"The disciples of the leatl oval believe with an unshakable belief that in song the music is all important, holding that mere words may be blurred and jumbled provided that the voice of the singer is musical and his tones are smooth, sustained, even, and beautiful."

And the priests of the lead oval bowed with a swaying motion and said: "You speak truly."

"It is now my duty to take sides," exclaimed the sage philosopher. The excitement of the crowd was fevered. The cooler heads in the assembly had the greatest difficulty to restrain the hot heads from murdering each other in their religious frenzy. In fact, several zinc trianglers were seized and burnt at the stake while their persecutors held lead ovals in their faces and shouted, "Turn or Burn."

Peace was restored at last and a copy of the national anthem was handed to the sage. on a high platform so that all might hear him.

As soon as he began to sing both armies set up a shout, each one thinking that he had taken sides with it. But he held up his hand and quieted them. They heard that he sang the tune with a ravishing beauty of tone and pronounced every syllable clearly and distinctly at the same time. They understood at once that here was the common meeting ground for both religions. Strife was at an end. They said that the world was grown too civilized ever to go to war again. And from that day forward every man, woman, and child was taught to produce a beautiful tone while pronouncing every syllable.

In the course of time, however, after the re-nowned and revered sage was gathered to his fathers, the new church was troubled by reason of the backsliders. For many of the men and women had no natural voice for singing. Neither prayer nor practice could help them to produce a beautiful, round, musical tone. So they turned to the mother church of the zinc triangle and cultivated diction, holding that any kind of tone quality was good

enough provided that the words were distinctly pro-

And many of those who were blessed with voices of ravishing beauty were too stupid or too lazy to learn how to pronounce their words. Often they could not even remember the words at all and found it necessary to have the text of their song written on a slip of paper or a visiting card to refresh their memory while they sang. And thus the church of the lead oval won back to the fold again many of its lost sheep who had gone astray with the sage from the mountains.

CLARENCE LUCAS.

TUNING IN WITH EUROPE

What Price Festivals

The festival season is drawing to a close. "Festival." What on earth is there to be festive about? So anybody outside the musical profession would ask, being—as everybody in Europe is—immersed in gloom over the financial, economic and political outlook everywhere. Do business men celebrate? Do lawyers, doctors, writers, actors jubilate? Where are the farmers' festivals, the furniture dealers' jamboorees? But musicians still find reasons for celebrating. The optimism of our profession is But musicians still find reasons miraculous.

And yet—somehow justified. Music, killed by the robot, annihilated by the talkie, suffocated by the radio, is still able to come up for air. Bayreuth sold out, Salzburg crowded, the Eisteddfod drawing fifteen thousand Welshmen to Bangor, the Verona arena filled with 20,000 Italians to hear Wagner. Even the modernists at Oxford and London couldn't complain, and in Lausanne hundreds of music teachers from England and America entertained one another for a week, just as though moratoriums were something good to eat.

Ever Hear of Görlitz?

The Musical Courier did its usual bit in reporting these glowing events; but even its fleet-footed scouts couldn't always keep up with the procession. Outlying places like Görlitz in Silesia listened to a whole week of Beethoven and other masters. The whole Berlin Philharmonic Orchestra came to Görlitz, and so great was the demand that each concert was preceded by three public rehearsals to accom-modate the crowd. "There never was an empty modate the crowd. seat through hours of music every morning and every evening," a correspondent writes us, and "after each concert the doors of the artists' room were jammed by adoring young girls and men who wanted signatures to cherish for the next three years." Does this sound as though musical heroworship were dead? Does it indicate that people would rather not sit and listen to the radio?

In the Open Air

Then, again, we read about the outdoor opera festivals in Verona and in Zoppot on the Baltic coast. The Meistersinger, given in the ancient Roman arena with an orchestra of 180, plus thirty-six on the stage, a chorus of 400, a ballet of seventy, and 1,500 supers; the whole staged by Forzano and conducted by Del Campo, while twenty odd thousand auditors went wild with enthusiasm. In Zoppot, the Nibelungen Ring, given with the beautiful forest scenery as a background, drew visitors from all the Eastern provinces of Germany, from Poland and the Scan-dinavian countries. Some of the artists were the dinavian countries. Some of the artists were the same as at Bayreuth; Pfitzner and Schillings conducted, and the effect of scenes like Wotan's fare-well, the fire magic and Siegfried's funeral, according to our correspondent, "surpassed everything that the great opera houses can produce with their com-plicated machinery."

Männerchors Never Die

Then look at the ancient town of Nuremberg. Undisturbed by economic collapse, it held its biennial "Singers' Week" in the shadow of the places where Hans Sachs and his fellow guildsmen sang. "Back to the folksong" was the slogan that the German Sängerbund had given out; but, besides settings of folksongs by various modern composers. tings of folksongs by various modern composers (including Krenek, Tiessen and Thomas), about ten big new works for male choirs were performed by dozens of organizations assembled from every part of Germany.

Nine Nights of Symphony

And so it was all over Germany. The quiet little city of Weimar, for instance, gave a Bruckner Festival, at which all the nine symphonies of that com-

poser were performed-not all at one concert, of course

A Nuisance

Not only Germany but also England (that bad old "land without music") teemed with choral festivals, some competitive, some otherwise. The great Three Choirs Festival is about to begin, as we write, in the ancient cathedral of Gloucester, which will be given over to music for a solid week. "A nuisance." commented the archeologically learned verger who showed me the Norman crypt all crowded with benches for rehearsal purposes. Yes, a nuisance music-to all who omitted it from their education, and, like all nuisances, hard to destroy.

We continue to celebrate.

C. S.

Gesellschaft der Musikfreunde

Subscriptions received for the fund which the Musical Courier is raising to help the Vienna Gesellschaft der Musikfreunde in their endeavor to secure adequate and safe quarters for their priceless collection of musical manuscripts, letters, and instru-

Ossip G Harry	Gabrilowits Weisbach	C	h									0					\$100 10
Dimitri	Tiomkin			٠								0.					20
Tot	al																\$130

Checks should be made out to the Musical Courier and sent to these offices, 113 West 57th Street, New York City.

The attached letter came with Mr. Tiomkin's contribution:

I am grateful for the privilege of being able to send my check for this more than worthy purpose. I was a student at the old St. Petersburg Conservatory, an institution patterned after the famous ancient Vienna Conservatory founded by the Gesellschaft der Musikfreunde of that city. It distresses me, as it must distress all sincere and reverent musicians, to learn from Mr. Liebling's recent heartfelt article in his Variations, that the marvelous musical collections of ∤the association are only partially accessible to musicians and music lovers; and that the treasures remain largely hidden away in archives, owing to the impoverishment of the Gessellschaft der Musikfreunde which prevents the acquisition of more space for proper exhibition purposes.

It was right of Mr. Liebling to bring the matter to the attention of American musicians and music lovers and wealthy philanthropists. All of them should contribute to aid a collection which owns, to mention only a few of its priceless possessions, the manuscripts of the Eroica, the Unfinished, Mozart's G minor symphony, Brahms' German Requiem, Schumann Symphonies, and the pianos of that composer and Haydn.

I herewith pledge myself to try to secure many more con-

I herewith pledge myself to try to secure many more contributions in the circle of my friends and acquaintances. Much success to the fund!

Hopefully yours, (Signed) DIMITRI TIOMKIN.

Advertise Now

In the New York American, Arthur Brisbane declares that "Good times or dull times, this rule holds good: 'Have what the people want, then LET THEM KNOW THAT YOU HAVE IT. In one word, ADVERTISE.'"

Mr. Brisbane's advice is applicable to the business side of professional music, for teaching, public per-formance, and composing are things to sell, and in order to sell them, a market must be established, developed, and maintained.

The time of depression is the best time for advertising, in order to offset the idea that music is a luxury which should be shelved until general conditions improve.

If you have something to sell in music, let the potential purchasers know it, and the best medium through which to spread the information is the Musical Courier, the leading and the largest paper in the tonal field, with the most readers and the highest standing in influence, prestige and power.

Musical Courier advertising gets results, and the best proof is that our advertisers say so.

Drumming Up Trade

Out our way is a fish dealer. He owns his shop, employs four or five assistants, and apparently does a thriving business. It is not a "shoppe" either.

There is nothing fishy about it.

This fish dealer also plays drums and traps. He is a jazz expert. Education? He seems to have had very little. Just picked it up. Natural aptitude, no doubt.

Anyhow, with his drumming and his trapping he sits in on all-night dances and makes a nice little addition to his income.

A fisher who is a trapper and drums up his trade.

PRACTICAL PROBLEMS OF BROADCASTING

Beginning "A Clearing-House of Information" on Radio Matters, News, Artists, Programs, Technic and the Like-A Vaudevillized Nation—"In a Friendly Spirit of Inquiry"

By ALFRED HUMAN

QUESTIONS AND LETTERS relating to this column should be addressed to

HAT is this thing called radio?
For the average musician, radio spells hope, promise—or despair.
For the musical educator, radio spells opportunity—or disgust.
For the musical esthete (that strange anachronism) radio spells stark terror.
For the average artist snugly set in the schedule of the Co-national Broadcasting System, radio spells fulfillment—fulfillment oddly flecked with a sense of frustration.
For the musical manager, radio spells a New Order.
For the average radio listener, radio spells the comic strip, Amos 'n' Andy; Main Street, tabloid tales, crooners, and a bewildering assortment of excellent, fair and miserable music, sandwiched between publicity adjectives.

Angel or demon? Probably a bit of both.

tives.
Angel or demon? Probably a bit of both.

Angel or demon? Probably a bit of both.

* * *

Actually, radio is etherized mass-entertainment conducted for profit. Vaudeville is supposed to be dead; to prove the passing we are told to behold the tomb of vaudeville, the variety theaters now dark or gone talkie.

We all know better. Vaudeville has simply fled the stage and entered thirty million American homes. Our nation is completely vaudevillized—glorified vaudeville. The performers, the atmosphere, the directing heads, are now in radio.

When we understand this fundamental premise we can approach the problems of broadcasting with a clearer understanding.

* * * *

Our foremost performing artists have usu-

Our foremost performing artists have usually been in a friendly alliance with vaudeville, that is, when vaudeville thrived as the typically American form of entertainment. When they could they would make brief but profitable excursions into vaudeville. The invitations were eagerly anticipated, with the proper display of outward contempt in many cases, but more often with an inner glow of satisfaction for far different reasons. Vaudeville technic is not as easy as it seems. saustaction for tar different reasons. Vaude-ville technic is not as easy as it seems. Many a proud damsel of song we know, many an eminent instrumentalist who could not make the transition from opera house or concert hall to the quick-fire, on-and-offagain-Finnegan speed of the variety olio.

But when the fastidious patrons of these gold-plated theaters did approve and did thunder their approval, how the artists gloated! You too may know the soloists who gloried in their annual after-season vaudeville tours, a triumphal journey which the artists would not surrender for decorous appearances in Carnegie, Aeolian Halls, or even the Metropolitan.

What is music without applause?

* * * *

Only a fractional part of the vaudeville program was given to what we term "good" music. Only the spectacular musical "names" were engaged or the personalities who had the essential gusto.

For that matter almost anything that had a flavor of intelligence came under the taboo in the last expiring years.

Dull, standardized acts took the place of the virile, delightfully assorted amusement of an earlier day. Unimaginative magnates squeezed the last elements of creative effort out of the vaudeville stage and thereby forfeited the support of the intelligent public.

Today the vaudeville performer is theaterless. The musician in our new type of vaudeville is applauseless, and that is no light matter.

When broadcasting arrived a few years ago it descended with cruel impact on an ultra-conservative profession, rich in tradi-

tion and proud in memories.

Like that other stranger who was destined to cause profound changes in music in America, the musical foundation, radio was hailed with jeers and scepticism on the part

After eleven years of broadcasting pro-

After eleven years of broadcasting programs, some musicians are still jeering.

Most of them, however, are now convinced that radio, with the automobile, musical foundations, home refrigerators, and other social "demoralizers," have come to stay and are consequently resigned to their

fate.

They are resigned but puzzled.

We have remarked that to the manager, radio spells a New Order.

The musical manager was the first mem-



LIGHT OPERA APPLIED

Cellist's son: "Gee, Pa! Ain't 'cha never heard o' Th' Pirates of Pensance?"

ber of the music profession to adjust himself. The ranks are depleted but unbowed. By a beautiful act of mental dexterity the manager has mastered the new technic of this strange radio world. Our old friends now speak the new language fluently.

Thanks to radio the swashbuckling days of managerial activity are over, for only for a time we believe, and hope.

The best type of managers are strong individualists, with one or two exceptions, and music cannot afford to lose the bold men of spirit. Every effort to standardize musical managing has failed.

Big Business can systematize musical managing has failed.

Big Business can systematize musical production and distribution, and thereby provide a firm basis for economic benefits to the artists and all concerned. That is all.

We need improvements in routing, booking; we need concert and opera circuits; we need well-backed groups to support the one who is, after all, the most important person in the whole scheme of music: the individual artist.

Radio's sponsors held an advantage from the outset; the sheer miracle of broadcasting stunned the individual musician as well as the world at large, with the difference, how-ever, that the artist almost lost his liveli-hood before he had recovered from his

Those first years established habits which still persist to a certain extent. Musicians flocked to the microphones, without any idea

of fee but hopeful of the results which were supposed to follow in the shape of an overwhelming number of bookings.

After the novelty wore off and it became known that broadcasting could not miraculously dot the land with new concert courses, the wiser artists followed the promptings of the more foresighted managers and abandoned the radio, except on a strictly professional basis.

Thousands of mediocrities volunteered to fill the gaps. This pitiful army of volunteers clustered about the microphones and for years dispensed radio fare.

The coming of the great combines displaced many of these humble brethren from the leading stations, but what could the average station do, without a real budget for engaging performers, without even a fund to engage competent direction?

In all fairness we must concede that broadcasting provided, and still does provide in these stations, a sorely needed outlet for students, budding artists and the like.

Perhaps a number of future artists are thus cradled in the broadcasting studios; perhaps these efforts are encouraging the spirit of musical amateurism which we need so much in this country.

Time alone can tell, your guess and mine is as good as any on this subject.

Anyhow, we may take comfort in the fact that all the volunteering which has been going on in broadcasting these years has (Continued on page 28)

Accord and Discord

"The Age of Wagner"

To the Musical Courier: September 1, 1931.

September 1, 1931.

To the Musical Cowier:

I read with great interest your article, The Age of Wagner—so well written. And I agree with you all through. You are right. Of course, such things as The Ride of the Walkuere, Rienzi Overture, Tannhäuser March, lots out of Lohengrin, etc., are "flashy and sensational" as you say. But the great, truly great things in Wagner are the things which are not done in concert. The last act of Tristan, for instance, in which the action on the stage amounts to almost nothing but the music of the whole act is one grand symphony. Or Pogner's address to the Masters in the first act of Meistersinger, or the Introduction and Hans Sach's monologue—all exquisite music and, incidentally, wonderful counterpoint. In each of the operas of the Ring, in Tristan and Meistersinger and Parsifal, there are moments of depth and profoundness of vision which are as sublime as Bach and Beethoven in their deepest moments."

Heinrich Gebhard.

—And Again

-And Again

Sèvres, France, August 27, 1931

To the Musical Courier:

I find the article on the Age of Wagner (August 15) very fine. In my opinion it has gone to the rock foundation of the matter by making the melodic production of a composer the final test of his merit. Those of us, who have studied musical theory and composition thoroughly, know that the com-position of the melodies is the only real dif-ficulty the trained composer has. Compos-

position of the melodies is the only real dif-ficulty the trained composer has. Compos-ers, so-called, who have no training or tech-nical skill are not considered at present. Take away Wagner's huge drama, dis-card his gorgeous orchestration, pull to pieces the long and elaborate scenes and passages, and pick out one by one the melo-dies which go like bricks to the upbuilding of his tonal palaces. Is he as rich in melo-dies as Chopin or Schubert? I assert that he is not. And I maintain that many of the

Wagnerian tunes are cheaper and commoner than anything Chopin ever wrote. Wagner was deeply indebted to Weber for numberless suggestions. And, he helped himself generously to passages and contrapuntal effects from Purcell. He incorporated many a harmonic progression from Liszt into his later works.

But the originality of Chopin is amazing, even in his earliest works. And he is never commonplace, as Wagner frequently is in Rienzi for instance. Even Olympian Beethoven occasionally descends from his Jovian heights to play the part of an inspired peasant.

prain heights to play the part of an inspired peasant.

Beethoven's well-spring of original melody was richer than Wagner's. As a constructor, builder, and architect, Beethoven and Wagner were of course very much superior to Chopin. Yet nothing more strongly demonstrates the merit of Chopin and his permanence as a composer, than the fact that he has relied on melodic richness only, with scarcely any help from the secondary aids of structure and development. Wagner, with his greater intellect and extraordinary technical skill, helped out by an absolute genius for orchestral opulence, produced colossal works which dazzled the world for half a century and made the little pieces by Chopin look like mole hills beside his mountains.

Yet the little works of pure melodic gold bid fair to last when the huge structures of baser metal

"are melted into air, into thin air;
And, like the baseless fabric of this visi
The cloud-capp'd towers, the gorgeous p
The solemn temples . . . shall dissolv
And . . leave not a rack behind." leave not a rack demand.
Yours very sincerely,
CLARENCE LUCAS.

Timely

New York,

To the Musical Courier:

To the Musical Courier:

The Minnow and the Whale item in your issue of September 5 is a timely one and will no doubt disperse the last bit of that strange rumor which has reached my ears also; I am very glad to be set aright on the matter.

Very sincerely yours,

FRANCIS PANGRAC.

I See That

Albert Spalding's father passed away on September 11.

The Gunn School of Music has merged with the Chicago Musical College.

L. Leslie Loth, here from Spokane, Wash., has reopened his New York studios.

Charles R. Baker will continue as general representative of the Hurok attractions. J. & W. Chester of London has just issued Eugene Goossens' Second Sonata for violin and piano.

Solomon Jadassohn of the Leipsic Conservatory faculty, is one hundred years old. The Metropolitan Opera season will open November 2.

Rudolph Ganz has returned from Europe with new works for performance by the National Little Symphony.

The New England Conservatory of Music now offers a diploma in church music.

Three choral works never before performed by the Friends of Music will be presented by that organization this season.

The Heckscher Symphony Orchestra has several vacancies for string, woodwind and brass players.

Rocco Pandiscio, baritone, has a very large repertory of Italian roles.

Editha Fleischer will sing at the Worcester Festival, with the Cleveland Orchestra, and give a number of recitals before rejoining the Metropolitan Opera forces.

Maxim Karolik gave a song recital recently at the Casino Theater, Newport, R. I.

Sir Hamilton Harty, who conducted at the Hollywood Bowl this summer, took many compositions by American composers back with him to England.

Pierre Monteux sailed for Europe recently on the S.S. Lafayette.

Marguerita Sylva will appear in Carmen in English in a series of matinees at the New Yorker Theater in October.

Emma Thursby bequeathed \$1,000 to the Greenwich Settlement Music School.

Francis Young, specialist in piano technic, is now teaching in New York The Musical Courier has never missed an issue during its more than fifty years of publication.

The Society of the Friends of Music will begin its season with Bruckner's Missa Solemnis.

The Haarlem Philharmonic Society of New York will give its first musicale of the season on November 19 at the new Waldorf-Astoria.

Waldorf-Astoria.

e Master Institute of Roerich Museum will celebrate its tenth anniversary at the opening of the fall term on October I.

e New Yorker Grand Opera Company is holding preliminary auditions for opera singers.

eart Wilson, English tenor, will return for an American tour in January and February.

e Budapest String Quartet started its European season with a tour of thirty concerts in Scandinavia.

exander Gretchaninoff will return to America in October and tour under the

concerts in Scandinavia.

Alexander Gretchaninoff will return to America in October and tour under the management of Annie Friedberg.

Mina Hager will make her first appearances in Havana this season.

Myra Hess will return to the United States in January and begin her tour at Smith College.

In addition to his concert activities George.

College.

In addition to his concert activities, George Copeland will coach advanced pianists in seventeenth and eighteenth century and modern French and Spanish music.

It is possible that there will be no Bayreuth Festival next summer.

John Alden Carpenter has been asked by the United States George Washington Bicentennial Commission to compose a choral ode in honor of George Washington.

ington, Joseph Szigeti will make his sixth tour of America this season. Richmond Harris will act as personal rep-resentative for a number of artists.

resentative for a number of artists.

Mrs. Grace Mackay Tibbett won her suit for divorce from Lawrence Tibbett.

Maria Carreras has reopened her New York studio and is already preparing for her own recital at Carnegie Hall in January.

Ethel Leginska has been engaged by Charles L. Wagner to conduct the orchestra during his opera season.

Elisabeth Rethberg was acclaimed at the opera in San Francisco.

Programs of Interest Scheduled for Cleveland Orchestra's First Complete Season in Severance Hall

CLEVELAND.—The Cleveland Orchestra, Nikolai Sokoloff conductor, will open its fourteenth season October 8 in Severance Hall, Cleveland. There will be twenty pairs of concerts during the season, the program given on Thursday nights being repeated Saturday afternoons. The season will close April 7 and 0

Saturday afternoons. The season will close April 7 and 9.
Bernardino Molinari will conduct one pair of mid-season concerts, and Arthur Shepherd, several of whose compositions have been introduced by the Cleveland Orchestra, will conduct a new work of his own. Rudolph Ringwall, assistant conductor, will later conduct a pair of concerts in addition to his series given for young people and children. children.

children.
Assisting artists for this year include two composers. Sergei Rachmaninoff will play one of his own concertos and Georges Enesco will appear as a violinist and will conduct one of his major works. Efrem Zimbalist, Vladimir Horowitz, Myra Hess and Severin Eisenberger will appear as soloists in addition to Editha Fleischer of the Metropolitan Opera Company, Sascha Gorodnitzki, a

Schubert Memorial pianist and artist-pupil of Josef Lhevinne, and Beatrice Harrison, English cellist. Members of the Cleveland Orchestra who will act as soloists are Josef Fuchs, concertmaster; Victor de Gomez, cellist; and Carlton Cooley, viola player. The Singers Club, of which Beryl Rubinstein is director, will sing with the orchestra this fall.

stein is director, will sing with the orchestra this fall.

Mr. Sokoloff will present the Children's Crusade by Gabriel Pierne. Choruses of men, women and children will be prepared by Griffith J. Jones. Two soloists for this work have already been engaged—Dan Gridley, tenor, and Fraser Gange, baritone. The Children's Crusade will be given during the National Music Supervisors' Conference in Cleveland.

To celebrate the first complete season in Severance Hall, and in recognition of the long-continued pleasant working relations of the orchestra with Western Reserve University, a new series of six concerts known as University Concerts is announced. These will be given on Wednesday afternoons in the main auditorium of Severance Hall.

Henry Bellamann Dean of Curtis Institute

Henry Bellamann, musician and author, has been appointed dean of the Curtis Insti-tute of Music, Philadelphia. Mr. Bellamann



HENRY BELLAMANN

is a native of Missouri, and after his early education there attended the University of Denver. Following this he went to Europe, where he studied with Phillipp and Widor. Upon his return to the United States he became dean of the School of Fine Arts of Chicora College, Columbia, S. C. He received a degree in music from De Pauw University in 1926. In 1924 he was appointed chairman of the examining board of the Juilliard Musical Foundation. The same year he was named officer of public instruction of France, and recently was made Chevalier of the Legion of Honor for his devotion to French literature, art and music. He has supplemented his many activities with piano recitals and lectures on modern French music.

Mr. Bellamann is a novelist and writer on

French music.

Mr. Bellamann is a novelist and writer on cultural subjects, his articles having appeared in such magazines as the Yale Review, Forum, Virginia Quarterly, Musical Quarterly and others. His wife, Katherine Bellamann, is a soprano and teacher of sing-

Dorothy Gordon to Give Television Program

Program

Dorothy Gordon, who has given costume song recitals for young folks before many audiences in the United States as well as in London, will present a short television program at the Radio Electrical Fair in Madison Square Garden, at six o'clock, Saturday, September 26. Miss Gordon is the author of Sing It Yourself and Around the World in Song, volumes of folk tunes gathered from all quarters of the globe and arranged for children.

Lily Pons Sings Twenty Operas in Buenos Aires

Lily Pons, the Metropolitan soprano, has just completed an engagement of twenty performances at Teatro Colon, Buenos Aires.

Among the attendants at all her performances was General Uriburu, president of the Argentine republic, who invited her to his box. Following her last performance a special concert was arranged for her, and as

final farewell, a dinner was given for Miss

a final farewell, a dinner was given for Miss Pons, followed by a reception at the French Club, given by the mayor of Buenos Aires. Two operatic performances and one concert had to be added to her South American tour in Rio de Janeiro, after which Miss Pons left for the north, in anticipation of her concert tour which begins October 22. This coloratura is booked solidly up to January, 1932, when she returns to the Metropolitan Opera.

Guilmant Organ School Announcements

Announcements

Many organists will take advantage of the course in Choral Technic to be given this season by Hugh Ross at the Guilman Organ School, New York. Mr. Ross, the Director of the Schola Cantorum, is also an excelent organist, which enables him to know the needs of choir directors and to give the material they can make of practical use in their teaching. He will also give instruction in choir conducting. Arrangements can be made whereby those who are not enrolled for the regular course of the school can register for the work with Mr. Ross.

The theory department will again be in charge of Frank Wright who succeeded the late Warren R. Hedden a year ago. Mr. Wright is especially equipped for this department, as he is chairman of the examination committee.

Wright is especially equipped for this department, as he is chairman of the examination committee.

William C. Carl, director and head of the organ department, returns the last of September from his summer in Europe and will be at the school to meet new students. Willard Irving Nevins, who took charge of the special summer course, has already returned. He will continue as Dr. Carl's assistant. George William Volkel, who is connected with the organ department, has been filling many recital engagements. He played in the Art of Fugue (Bach), under Albert Stoessel at Carnegie Hall last spring.

The examination tests for the four free scholarships at the Guilmant Organ School, offered by Mr. and Mrs. Philip Berolzheimer, will be held October 2. The application list is large. The school reopens for the season October 6.

Concert at Briarcliff Lodge

The first fall concert of the season at Briarcliff Lodge, Briarcliff Manor, N. Y., was given by Arthur Wilde's string ensemble. A series of dinners preceded the concert.



FLORENCE LEFFERT

CONCERTS_RECITALS_ **OPERAS**

MARJORIE TRUELOVE—Pianist ALLISON MACKOWN—Cellist 119

JOINT RECITALS

ALBERTO WILLIAMS

MODERN PIECES FOR CHILDREN (Piano, Op. 89)
Walking Two by Two-School-boy's Song-The Penguin's Lullaby-Glimmering Lights in the
Wood-Antaretic Nocturne-Little Soldiers of Lead-Prayer to Saint Therese of the Infant Jesus-

Five Argentine Dances-Milongas (Piano)

Editor: Henry Lemoine and Co., Paris, 17 rue Pigalle.

On sale in America, Elcan Vogel, Philadelphia, Pa.

KAI

Management NBC Artists Service George Engles, Managing Director
Victor Records 711 Fifth Avenue, New York City Knabe Piano



DUNNING SYSTEM OF IMPROVED MUSIC STUDY

(As Originated by the late

Mrs. Jean Warren Carrick, Dean [Appointed by Mrs. Dunning] 160 E. 68th St., Portland, Oregon

A Five Weeks Course of Normal Training in

The Art of Teaching the Fundamentals of Music

Completion of the Dunning System prepares a pupil to enter unconditionally the FRST YEAR of B.M. Degree Four Year curriculum required by members of the National Association of Schools of Music.

ENDORSED BY THE WORLD'S LEADING MUSICAL EDUCATORS

NORMAL FACULTY AND TEACHERS' CLASSES

each year.

VIRGINIA RYAN, 76 Bast 79th Street, New York City, June 15.

STELLA H. SEYMOUR, 1419 S. St. Mary St., San Antonio, Tex., June 15.

CAROLINE D. THOMAS, 1220 Lee St., Charleston, West Va., June 8.

GERTRUDE THOMPSON, 508 West Cosl Ave., Albuquerque, N. M., June 1; Phoenix, Arizons,

upon arrangement.

MRS. H. R. WATKINS, 124 E. 11th St., Oklahoma City, Okla., June 1 and July 15th.

FOR INFORMATION AND BOOKLETS
Address THE SECRETARY, 76 E. 79th Street, New York City
or the nearest Normal Instructor



PASQUALE AMATO

For sixteen years leading baritone of the Metropolitan Opera House

Announces that he has reopened his studio

VOICE-REPERTOIRE-ACTING

Hotel Ansonia New York City

Phone: SUsquehanna 7-5976

By appointment only



Harpist
Studio: 111 East 75th Street
New York City
Telephone REgent 4-2818

VILONAT STUDIOS

SIDNEY DIETCH 160 W. 73rd St., N. Y. C. July and August-Kaiser-Titafalgar 7-6700 allee 22, Berlin, Germany

CHARLES SANFORD SKILTON

Composer and Organist

University of Kansas Lawrence, Kansas

JOHN HAZEDEL LEVIS

CHINESE MUSIC

GENNARO CURCI

VOCAL TEACHER AND COACH STUDIO: 225 W. 90th St., N. Y. Tel. SChuyler 4-8107

ELSIE LUKER

CONTRALTO

Management: Betty Tillotson, 1776 Broadway, New York

TINA PAGGI

CAL COURSER, 113 W. 57th St., N. Y.

CHARLES WAKEFIELD CADMAN

American Composer-Pianist AVAILABLE FOR CONCERTS Address: La Mesa, Calif.

Estelle LIEBLING

SOPRANO

Studio: 145 West 55th St. New York Tel.: Circle 7-1787

William S. BRADY

TEACHER OF SINGING Studio: 137 West 86th St. N Tel. SChuyler 4-3580 New York

EDWIN FRANKO GOLDMAN

CONDUCTOR THE GOLDMAN BAND "A Symphony Orchestra in Brass" Personal address: 194 Riverside Drive, New York

J. Fred WOLLE

CONCERT ORGANIST

Bethlehem - - - - Pennsylvania

NANA GENOVESE

MEZZO-SOPRANO
TEACHER OF SINGING
1425 Broadway, N. Y. City. (By Appointment Only)
Hudson Ave., Tenally, N. J. Tel. Englewood 3-3603

PILAR MORIN

Voice Production

Coaching in French, Italian and English Opera
Mise-en-Scene for Opera
Studio of the Theater: 801 West 116th Street, New York
Tal. Cathodral 8-3869.

LUCREZIA

Metropolitan Opera House New York

Baldwin Piane

MME. BARBARA GROSSI

Concert Singer

The natural method for the emission of the voice. A specialist for the female voice. Voice trial free

- LANGUAGES -NOW IN EUROPE Permanent address: Villa Gigli Portoreçanati, Italy

YOUR RADIO-AND MINE

(Continued from page 6)

Is musical literature so barren? I don't mind ballads; I concede their popularity. But why always the same ballads? It is pleasant, now and again, to listen to the old favorites, but why always the same old favorites? And as for the classical hours—I feel as if I was back in my childhood when all of us took music lessons from the same teacher and studied the same "pieces." I hadn't heard those old "pieces" from that day until this—when the radio has renewed my acquaintance with their trills and furbelows. That is the passage where I never could keep up to tempo. If I hold my breath when this next page is turned, per-

and furbelows. That is the passage where I never could keep up to tempo. If I hold my breath when this next page is turned, perhaps we'll get by without stumbling. Yes, decidedly, I am being played down to. "Give her music." I can hear the builder of these programs say, "since she thinks she wants it. But make it simple: see? Make it easy: see? Remember, the intelligence of the public is never more than that of a twelve-year-old child."

I wonder. Isn't this fiction about the low

the public is never more than that of a twelve-year-old child."

I wonder. Isn't this fiction about the low tastes of the public about due for an upward revision? For the radio has an advantage over the theater, over the moving-picture house, even over the concert hall. A radio audience is hand picked. Anyone who doesn't like the offering, tunes out. If the program that you want isn't the program that you want isn't the program that I want, why shouldn't there be two programs, one to suit you, one to suit me? Obviously it isn't possible to please everyone with the same program. Don't I, then represent a large enough audience to make it worth somebody's while to give me what I want?

want?
Who chooses the radio program? Obviously, the man who pays for it. I wish there were some nickel-in-the-slot device whereby the consumer could pay for his program. If I pay for a theater ticket, for a concert ticket, I may select an offering which I am very sure I shall enjoy. But I can't pay for my radio program: I am a sort of charity-child who must seem very ungrateful. But very sure I shall culpy. But a sort of charity-child who must seem very ungrateful. But that which is given one is always received critically. Besides, these programs have a string tied to them. The advertiser is saying, virtually, "If you have enjoyed this program which I have just made you a present of, won't you give me, as proof of your gratitude, a trial? Just buy one of my dishmops and see if it isn't a good one."

As I said, I would rather buy my music direct and my dishmop direct, uncom-

As I said, I would rather buy my music direct and my dish-mop direct, uncomplicated by this sentimental appeal. But since this is the way things are, I can but argue, "I'll give your dish-mop a trial, provided you really have pleased me with your program." That, then, puts it squarely up to the advertiser. He must please me Why not admit, frankly, the catholicity of taste of American womanhood, and try to reach all of us, instead of only some of us? Are we to assume that the music he offers reach all of us, instead of only some of us? Are we to assume that the music he offers us is the advertiser's personal taste, or only that it is his idea of our taste? If the latter, why the assumption that no people of genuine musical culture listen-in over the radio? We spend money enough on our schools in these United States to make it legitimate to assume that a fair proportion of our citizenship is literate. We prove it in the books we read, the plays we attend, the clothes we wear, the way in which we

legitimate to assume that a fair proportion of our citizenship is literate. We prove it in the books we read, the plays we attend, the clothes we wear, the way in which we furnish our houses. The Bridge of San Luis Rey was a best-seller: there is a market for etchings in America when there is none in England and the Los Angeles Philharmonic Orchestra plays, in the Hollywood Bowl, to audiences of twenty thousand.

Aren't we worth his attention, we who make up that twenty thousand, who buy etchings, who made Thornton Wilder's name familiar to everyone? Let the advertiser consider us. Our money is as greenbacked as is that of the twelve-year-old, intellectually speaking, for whom he is supposed to be reaching out: and we, too, use dish-mops. To be sure there are those who prefer jazz, and those who adore hallads: there may even be those, though I doubt it, who like to be up-lifted. What I do maintain is that there are also those who will gladly buy dish-mops in exchange for Beethoven and Stravinsky.

In honesty I must admit that the better the program, the more resentment do I feel at the frequent interpolations of speech. The higher the mood to which I have been raised, the more unwilling am I to listen to that human voice talking about dish-mops. I don't want to be appealed to on an intellectual plane, I do not welcome ideas, I resent an outpouring of information. Yet I am an honest person. Having had my pleasure, I am willing to pay for it. And so I listen. But that advertiser who lets his program advertise him and not his sales-talk, who contents himself with giving me no more than his name and address, wins my gratitude for his understanding, and consequently my patronage. Indeed, if he irritates me too much by his conversation, I may feel that I have paid my entrance fee by merely listening, and so I am under no obligation to give preference to his article.

Radio's first need, then, if my tastes are to be met, is a director-general. I admit that

this consummation is hardly to be expected between rival organizations. But wherever a broadcasting corporation has more than one station under its control, the thing is feasible. To be sure I should like a single station given over exclusively to classical music, but I realize that that is unreasonable. But it does not seem too much to ask that But it does not seem too much to ask that But it does not seem too much to ask that if one station consents to satisfy my craving from eight-thirty to nine, another might be found willing to take it on from nine to nine-thirty. And still another might continue unt'l ten. The director-general would prevent duplication of programs as well as distribution of hours, so that, throughout the day, I might have my music at will.

This leads to my next with Say that my

tribution of hours, so that, throughout the day, I might have my music at will.

This leads to my next wish. Say that my advertiser of dish-mops decides that he wants me as a listener-in. Someone has convinced him that a musical appeal will reach me. He is spending a great deal of money on that program, he is engaging the finest artists, the program is under the direction of a musician of discriminating taste. But does he let that director direct? Turn on your radio, and answer the question for yourself. On the contrary, he assumes that what he likes I will like. Perhaps I will: but then, again, perhaps I won't. It depends on whether we've been brought up on the same set of musical glasses. Yet how unintelligent of him, this insistence that he shall select that program. He wouldn't let a tyro tome into his shop and instruct him in the technicalities of dish-mop-making. He employs experts to serve him in the field of dish-mops, but not in the matter of that most delicate and intricate task, the building of a concert program. And so I have that sorry experience of listening to an orchestra of parts playing trivial music, of hearing a singer of note giving the beauty of her voice to the exquisite rendition of some cheap and tawdry ballad. By imposing his personal taste upon the director of his program and upon the performers he has defeated his purpose: I don't listen, not after the first number.

ber.

I have talked much of shoes and ships and scaling-wax. And what I have said is, in the end, only this: I want at each and every hour of the day over some one station or another real music, chosen by a musician, performed by musicians. And I don't want this music interlarded with wise-cracks and cheerful interludes. After all, the person who prefers bright sayings, won't like my music, so both of us will benefit by a separation of such a program into its component music, so both of us will benefit by a separation of such a program into its component parts. I don't want the serene flow of my entertainment interrupted. What must be said should be said briefly and unemphatically. I am growing more and more averse to big and resonant voices, particularly if they have in them that note of determined optimism.

This is what I should like. But since ings are as they are, neither Town Hall or Carnegie Hall will lose my patronage is winter.

Tillotson Artists' News

Ellery Allen gave a recital at the home of Mrs. Elsie Benton in South Norwalk, Conn., on September 13. Frances Peralta has been singing at the Steel Pier, Atlantic City. Alda Astori was heard in a concert in Atlantic City on Sunday afternoon, September 13. City. Ald Atlantic (tember 13.

tember 13.

Thelma Given, summering in Provincetown, Mass, returns to New York in October for several violin recitals early in the season. Cara Verson, Chicago pianist, will make an Eastern tour in January. Marion Armstrong, Scottish-Canadian soprano, Ellery Allen, diseuse, and Stuart Gracey, baritone, have been engaged by the Montreal Morning Musical Club.

Arthur Hartmann, summering in Wood-stock, N. Y., comes to New York the latter part of September. Elsie Luker, who spent the summer at Cape Cod, returns October 1. All of the above are artists under the Betty Tillotson Direction.

Summit, N. J., Choral Club Resumes

The Summit (N. J.) Choral Club has resumed its rehearsals for the two public programs which it will present during the season. These performances are part of an annual subscription series. The organization will also give a New York recital, singing during the Christmas holidays at the Cathedral of St. John the Divine.

Hans Kindler in America

Hans Kindler, cellist and conductor, arrives this month from Europe and will go directly to Washington to begin rehearsals with the new National Symphony Orchestra. This organization, of which Mr. Kindler is conductor, will give its first concert November 2. As solo cellist Mr. Kindler will also play many recitals in 1931-1932.

HUGHES

PIANIST
Mgt.: HAENSEL & JONES, Steinway Hall
113 West 57th Street, New York
Duo-Art Records

Prof. Carl Flesch

Teaches in Berlin, Fasaneustr. 73: Oct.-March, in Baden-Baden, Kaiser Wilhelmstr. 33: April-Sept. Inquiries Secretariat Prof. Carl Flesch, Baden-Baden, Germany

LOUIS BACHNER

VOICE
Teacher of Sigrid Onegin, Heinrich Schlusnus
Pariserstr. 39 Berlin, Germany

AUGUSTUS MILNER

VOICE PRODUCTION AND INTERPRETATION Wigmore Hall Studios

MALATESTA MILAN VOICE PRODUCTION

JOHN HEATH

Pianist

STUDIO: 45ter rue des Acacias, PARIS, May until January. Villa Nocturne, Blvd. de Tenao, Monte Carlo, January until May.

THERESE SCHNABEL

Specialist in the Interpretation of Lieder Singing
Berlin-Charlottenburg, Germany. Wielandstr. 14.

THEODORE STRACK

ORICAGO CIVIO OPERA COMPANY Management: Wolff and Sacho, Berlin, Germany

MUSICAL ADVISORY BUREAU

(Under the direction of MRS. PERCY PITT)

GROTHIAN HALL, 115 WIGMORE ST., LONDON, ENGLAND Established to saist and to give unprejudiced and unblased advise to artists and students in selecting teachers, arranging auditions and recitals, and in helping in establishing careers in Europe.

DR. OSCAR BOLZ

formerly herole tenor of the Berlin and Stuttgart State Operas and guest artist at most of the Important European Opera Houses, also general representative of the German Grand Opera Company, and

MME. ELSE BOLZ-SALVI

Formerly dramatic soprano in Berlin and Stuttgart COMPLETS COURSE IN OFFIRA AND CONCRET SINGING G. B. Lempert Method Studios: Berlin-Wilmersdorf, Kaiser-Allee 31, Germany

BUY IN YOUR HOME TOWN

When You Want Anything in Music

REMEMBER YOUR HOME DEALER

KIRK RIDGE

PROFESSOR OF PIANO
COLLEGE OF FINE ARTS
Syracuse University, Syracuse, N. Y.

MILLICENT RUSSELL

Contralto

CONCERT-ORATORIO-FESTIVAL

Exclusive Management: Annie Friedberg Fisk Building, New York City

ROSA

Lyric Soprano Management:
ANNIE FRIEDBERG
Fisk Bldg. New York

RIVERDALE COUNTRY SCHOOL

RIVERDALE-ON-HUDSON, N. Y. C. SPECIAL PROVISION FOR MUSICAL BOYS

"Here a boy can be at school without neglect of his music—and get on with his music without neglecting his general education." ERNEST HUTCHESON.

Particulars from RICHARD McCLANAHAN Director of Music-Tel.: Kingsbridge 6-6513 General Telephone Kingsbridge 6-3123

NO 1932 BAYREUTH FESTIVAL

It is more than likely that Bayreuth It is more than likely that Bayreuth will have no performances next Summer, the following Festival being scheduled for 1933. That decision is not yet final, but it is understood that Mrs. Winifred Wagner (widow of Siegfried) favors the postponement of the Bayreuth Festival for one year, owing to economic conditions.

Andoga Operatic Stage Director

Heard Over the Air This Past Summer on Roerich Museum Hour - Leaves in January to Fulfill European Engagements

Victor Andoga, stage director, baritone and coach, is a cosmopolitan figure of the operatic world. Mr. Andoga's staging of music drama has been the subject of press comment in both Europe and America. As a stage director he has served at the Theater



VICTOR ANDOGA

of the Musical Drama, Petrograd; at La Scala, Milan; the Royal Theater, Turin; La Falena, Rome; the Theatre Luceo, Barcelona; the San Carlo, Lisbon and the Grand Theatre, Bordeaux. He has directed the staging of Boris Godounoff, Dame de Pique, Prince Igor, Les Burgraves and other operas of equal scenic possibilities. On this side of the water he has put on Les Noces of Stravinsky for the League of Composers at the Metropolitan Opera House, New York, in 1929.

1929.
Concerning Mr. Andoga's presentation of the Coq d'Or at Turin, the Regno said: "Never has Turin seen a more miraculous and fascinating staging of a lyric opera. It was obtained without the help of imposing masses, without heavy scenic trappings. The creators, Andoga and the painter, did everything to simplify; to avoid vulgar chaotic confusion; to spiritualize and stylize movements, arrangements and lighting effects; to dissolve colors and forms in the fascinating light of a dream."

light of a dream."

La Veu di Catalunya of Barcelona in describing the staging of Tschaikowsky's



ZLATKO BALOKOVIC

Whose Australian tour is proving a thrilling event. He is booked for a European tour next winter under the direction of George Albert Backhaus of Berlin.

Dame de Pique declared: "One sees the intelligent and expert work of Victor Andoga in all the scenes. The movements of the masses, in the garden scene and in the final scene reveal the presence of one who thoroughly knows and esteems the theater." Of the same opera, the Vanguardia (Barcelona) asserted: "The scenic presentation, the movement of the masses, the play of lights, which were very well done, were due to the excellent stage director, Victor Andoga."

The critic of Secolo, Milan, commenting on a performance of Boris Godounoff at La Scala, remarks on the meticulous attention to detail that rendered "every particular of

on a performance of Boris Godounoff at La Scala, remarks on the meticulous attention to detail that rendered "every particular of arrangement, make-up, diligently and perfectly adapted not only for the principals but for each and every one of the chorus."

During the past summer Mr. Andoga has been conducting an opera class in voice training, coaching and acting at the Master Institute of Roerich Museum, New York. In connection with this work he has broad-cast every Sunday over Station WOR on the Roerich Museum Hour.

Mr. Andoga sails for Europe in January, where he has engagements in Paris and Barcelona for the staging of Rimsky-Korsakoff's Coq d'Or and Tsar Sultan, R. Korn's Kitej and Moussorgsky's Boris Godounoff.

Gunn School of Music Joins Chicago Musical College

Chicago Musical College

(Continued from page 5)

of the Rosa Raisa Scholarship for European study (1929); Sara Levee, soloist Chicago Symphony (1928), Civic Orchestra of Chicago (1931): Sara Suttle, soloist Chicago Symphony (1921): Florence Scholl, soloist Chicago Symphony (1921): Mae Doelling, soloist Chicago Symphony (1912); Prudence Neff, soloist Chicago and Minneapolis Symphonies (1913); Grace Nelson, soloist Chicago Symphony Orchestra (1930).

Lathrop Resseguie, formerly business manager and vice-president of the Gunn School, assumes the duties of registrar of the Chicago Musical College.

Prominent members of the Gunn School, assumes the Chicago Musical College.

a distinct asset to the Chicago Musical College.

Prominent members of the Gunn School faculty are such teachers as Albert Goldberg, Sara Levee, Frank Waller, Amy Neill, Donald Cobb, Dorothy Crost, Hyacinth Glomski, Bernice Jacobson, Maude Bouslough, Esther Bowker, Theodore Militzer, Mollie Opper, Grace Sang, Christine Dickson, Evelyn Hansen, Blanche Slocum, Cleo Munden Hiner, Elizabeth Saviers Guerin, Viola Roth, Mme. F. Frere, Lela Maurine Gore, Lois Bichl, Laura Gough, and Prudence Neff.

Artists Everywhere

Alexander Gretchaninoff, Russian composer-pianist, will come to America in October. He will present his compositions in concerts with other artists and with symphony orchestras.

Florence Leffert, soprano, will give her ew York recital in Town Hall, November New York has frequently heard Miss

Marie Miller, harpist, will return to New York, October 1, for her regular con-cert and teaching season. This artist's con-cert schedule includes an engagement with the Brooklyn Chaminade Club, her first ap-pearance in that city.

Harold Samuel, pianist, now under the management of Annie Friedberg, will give his New York recital in Town Hall, January 13. Announcement will be made later concerning Mr. Samuel's master classes in March.

March.

Janet Spencer and her artist-pupil,
Marion Kerby, are spending their vacation
in the Adirondacks. Miss Kerby recently
returned from a tour of Germany, Holland,
England and France. Another Spencer
pupil, Mrs. Roy Koontz, has been engaged as
soloist at the First Church of Christ Scientist, New Haven. Miss Spencer's New
York studio will open October 1.

Cesare Sturani re-opened his Hotel Anson and the studies on September 14.

Ieannette Vreeland, son and will ap-

Jeannette Vreeland, soprano, will pear in Bridgeport, Conn., February 25, joint recital with Cornelius Van Vliet.

Ralph Wolfe, pianist, will give a recital in Town Hall, New York, December 12. Several novelties are included on his pro-gram.

The

7th American Tour 1931-32 Now Booking

English Singers

OF LONDON-Programs of Madrigals, Folksongs, etc.

Management: METROPOLITAN MUSICAL BUREAU, 113 W. 57th St., N. Y. City DIVISION COLUMBIA CONCERTS CORPORATION of COLUMBIA BROADCASTING SYSTEM

M VALERI

TEACHER

ONALD PIRNIE BARITONE Management Errosst Briggs, Inc. Management Errest Briggs, Inc. Times Bldg., New York

CHARLES

TENOR - Chicago Opera

Management: CIVIC CONCERT SERVICE, Inc. Doma B. Harshbarger, Pres. 20 Wacker Drive, Chicago, Ill.

OUTSTANDING PERSONALITIES IN THE Music World GALLI-CURCI







MANAGEMENT

Evans & Salter

113 WEST 57th ST., N. Y.

ision Columbia Concerts Corpor of Columbia Broadcasting System

SCHOOL OF SINGING

at the State Conservatory of Music, Leipzig. Training in Opera and Concert Private Courses.

Apply to Sec., E. Gerhardt, 10 Fockestr., Leipzig

Unusual Opportunities Offered Chicago's Civic Orchestra Members

Entrance Examinations to Be Held October 12, 13 and 14-Foreign Consuls to Be Honor Guests at Seneca Salon Recitals-Studios Reopening

CHICAGO.—Examinations for entrance into the Civic Orchestra of Chicago will be held October 12, 13 and 14, and performers on stringed, wind and percussion instruments desiring to take the examinations are advised to communicate at once with the Civic Music Association.

to communicate at once with the Civic Music Association.
Founded by Dr. Frederick Stock and still directed by him, with Eric DeLamarter as conductor, the Civic Orchestra of Chicago provides its members with training for a symphony career, and each year conductors of the great symphony orchestras of America select members from its personnel. Over twenty former members of the Civic Orchestra have been chosen by Conductor Stock for the Chicago Symphony Orchestra. The training in classes and rehearsals is given entirely free, but members are required to pay a small entrance fee, which, however, comes back to them in the remuneration that accrues by their participation in public conaccrues by their participation in public con-

FOREIGN CONSULS AT SENECA SALON RECITALS

In connection with the series of Salon Recitals he is presenting on Friday evenings at the Seneca Hotel, Robert L. Hollinshead has inaugurated a plan of having as guests of honor the consuls of various foreign countries, who in turn have opportunity to tell their countries' plans for the Century of Progress exposition of 1933. The first half of each program is broadcast by Station WGN. The program for September 4 was dedicated to Italy, and had as guest of honor that country's consul general, Dr. Giuseppe Castruccio, and was presented by Giovanni Pane-Gasser, tenor, and Alexander Aster, pianist and accompanist. Dr. Castruccio's subject was Music—Education and the World's Fair. The September 10th program has as guest of honor, Norman Gregg, who spoke on The Century of Progress, to which the recital was dedicated. The soloists were Baroness Flora Van Western, contralto, and Mildred Huls, pianist and accompanist. In connection with the series of Salon Re-

ARTHUR BURTON RESUMES TEACHING Arthur Burton spent the month of August motoring and fishing in Wisconsin and Michigan and has returned looking fit and feeling enthusiastic. This prominent voice teacher and coach resumed his teaching on Sentenberg. September 8.

LOUISE ST. JOHN WESTERVELT RETURNS

Louise St. John Westervelt has come back to her classes from Pentwater, Mich., and Carmel Country Club in New York. Miss Westervelt, one of the voice teachers at the Columbia School of Music, found a large en-rollment awaiting her return.

AMERICAN CONSERVATORY NOTES

AMERICAN CONSERVATORY NOTES
The American Conservatory begins its forty-fifth season with a heavy enrollment in all departments. The management of this school remains intact under John J. Hattstaedt, president; Karleton Hackett, Adolf Weidig and Heniot Levy, associate directors; Allen Spencer, dean of the faculty; John R. Hattstaedt, secretary and manager, and Charles J. Haake, associate educational director. Under the direction of these artists and administrators the school will continue its activities along lines of musical endeavor and preserve its high standards.
There are many advanced and graduate

There are many advanced and graduate students enrolled in this institution for study under artist teachers.

under artist teachers.

The normal training departments open the week of September 24 and will include the lectures on pedagogy by the president, John J. Hattstaedt; courses in music history and aesthetics by Leo Sowerby and Edoarde Sacerdote, piano normal courses under

Louise Robyn and courses in violin class methods under Ann Hathaway. The teachers' class in Oxford Piano Course, Gail Martin Haake, will meet on September 22, and the children's classes in elementary piano study will meet on October 3 under the direction of Miss Robyn.

The regular series of Saturday afternoon recitals in Kimball Hall will begin with a piano recital by Mae Doelling-Schmidt on October 3.

Hans Levy Heniot appeared in piano recital in London, England, during the summer.

Jeannette Cox.

The Helen Chase Studios

Miss Helen Chase has returned from Old Orchard, Me., where she spent the month of August with Carmela Ponselle working on the Metropolitan Opera singer's operatic and concert repertory. She accompanied Miss Ponselle at the Post-Gatti celebration at



HELEN CHASE

Old Orchard on August 13 and also for other concerts during the month.

Miss Chase began her teaching for the season at her New York studios on September 14. Elizabeth Peyser, one of the pianists studying accompanying and voice, has filled several concert engagements for singers during the past season. She is to be Miss Chase's assistant. Among the practical classes which will be covered during the coming year are lectures on German Lieder, stage deportment, vocal adaptation to development of personality for the commercial side of any vocal career. The fall classes will be devoted entirely to operatic duets and the surrounding scenes explained and discussed preparatory to the opera classes starting January 1.

Miss Chase has many commercial contacts which she uses to aid singers in securing engagements when the perfection of their work warrants it. Margaret Speaks, soprano, has been engaged for one of the leading roles in the Shubert production of Three Little Girls.

Ruth Shaffner Studio Notes

Pupils of Ruth Shaffner of New York have been active this summer. Irene Fues-sel, soprano, filled an engagement as church soloist in Buffalo, during August, and Grace

MOZART'S GRAVE TO BE RESTORED

VIENNA.—While Vienna boasts a "grave of honor" for Mozart in the Central Cemetery, his remains are interred at the old cemetery of Sankt Marx, a suburb of Vienna. Now that this old graveyard is to be transformed into a park, Mozart's grave alone is to be preserved. At the request of the Salzburg Mozarteum, the municipality of Vienna will take it under its care.

P. B.

Stebbins, soprano, was soloist at Christ Church, Hackensack, N. J., the same month. Elizabeth Campanole, soprano, gave a recital at her former home in Winchendon, Mass.

Mass.
Edith Sagerstrand, soprano, is preparing a program in conjunction with the Trio Lyrique. This organization is made up of three Shaffner artist-pupils, Lillian Jenkins, Irene Fuessel and Edith Sagerstrand. They will be heard in Brooklyn, September 22, and October 8 before the Oyster Bay Women's Club. This season they will offer the premiere of a new trio by Mrs. H. H. A. Beach. In November students of Miss Shaffner will give a recital at Aeolian Hall, New York.

Salzburg Festival **Ends Brilliantly**

(Continued from page 5)

sisted of Mozart's Requiem (with Jella Braun Fernwald, Richard Mayr and Hermann Gallos excelling) and Mozart's Davide penitente (heard here before), in which Maria Gerhardt and Gabrielle Ritter Ciampi appeared as soloists. The latter, a much-admired coloratura soprano of the Paris Opera, proved herself a finished Mozart specialist on this occasion and also as soloist in Robert Heger's Philharmonic concert.

cert.

Beethoven's Missa Solemnis and sacred works by Schubert and Bruckner were also done at these church concerts. A chamber concert, unfortunately, was poorly attended, though Victor Pollatschek, the eminent Philharmonic clarinettist (last season's "guest player" of the Boston Symphony) collaborated. Bernhard Paumgartner, besides conducting Mozart's unfinished C minor Mass, again gave his annual open air Serenades with the Vienna Philharmonic, which are always such a pleasing feature of the festival.

A MOZART EXHIBITION

Mozart, most fittingly the genius loci of the annual festivals in this Mozart city, was this year more than ever the center of events, in keeping with the occasion of the Mozart Year. The Festival Society has done its share by producing no less than five operas of his, aside from symphonic sacred and chamber music.

chamber music.

The permanent exhibition of Mozart relics in the master's birthhouse in the Getreidegasse was augmented by a special exhibition entitled Mozart on the Stage, giving an interesting review of costume and scenic designs, theatrical programs and other rarities. The International Mozarteum Foundation played host to a Congress of Musical History, in which numerous renowned musicologists participated. The harvest of the congress consisted of several most interesting lectures dealing with Mozart, the Artist and Man.

MAX REINHARDT'S MITE

MAX REINHARDT'S MITE

Max Reinhardt, Salzburg's "own" stage director, contributed the dramatic productions. Residing at his nearby seventeenth-century castle, which is during festival times the rendezvous of visiting aristocracy and plutocracy, and busily preparing his open-air performances for invited guests in his newly opened private theater, the professor limited

his share of the festival proper to a number of well-tried productions.

Not all of them were wisely chosen, if viewed with the eyes of the non-German festival clientele. Hofmansthal's comedy, Der Schwierige, or Goethe's "play for lovers," Stella, have little diversion to offer one not familiar with the German lan-

lovers," Stella, have little diversion to offer to one not familiar with the German language. Goldoni's old comedia dell'arte, Two Masters' Servant, and the venerable Everyman production (both being done in the open air) were, respectively, funny or spectacular enough to hold interest. Everyman is by now a fixture at Salzburg and again attracted huge throngs to the big plaza in front of the old cathedral.

A TOSCANINT-RENULADOR TOWN.

A TOSCANINI-REINHARDT TEAM?

A Toscanini-Reinhardt Team?

On the whole, Salzburg was this year again a financial success, despite the economic crisis. Hence big plans are again afoot for next year. Rumor whispers of Toscanini's promise to come and conduct concerts and to direct a production of Mozart's Don Giovanni with Reinhardt as stage director. Reinhardt himself is to sponsor a new spectacular production, Cenodoxus the Doctor from Paris, an old mystery play from the early seventeenth century.

A reorganization of the Festival Committee is spoken of, with Reinhardt and Clemens Krauss in supreme command. This should be taken lightly. It would hardly be a clever move, in view of Bruno Walter, whose Orfeo was the undeniable hit of the festival, and who would hardly consent to be second to another conductor.

Paul Bechert.

OBITUARY

J. WALTER SPALDING

J. Walter Spalding, father of Albert Spalding, passed away at his home in Monmouth Beach, N. J., on September 11.

Mr. Spalding, one of the founders of the sporting goods firm, A. G. Spalding & Co., was born in Byron, Ill., in 1856. He was educated in the public schools of Rockford, Ill., and at the age of twenty, with his elder brother, a baseball player of reputation, established the sporting goods house in Chicago, which has since become a national institution.

With his wife. who passed away a year ago, Mr. Spalding spent the last thirty winters in Florence, where he was a guarantor of the Florence Symphony Orchestra. He is survived by two sons, Albert, and H. Boardman Spalding, and by a sister, Mrs. William Thayer Brown. Funeral services were private.

services were private

WALDEMAR VON BAUSSNERN

WALDEMAR VON BAUSSNERN

Waldemar von Baussnern, one of Germany's highly esteemed composers, died in Berlin at the age of sixty-five. A most prolific composer, his works were written largely for use in schools and churches. No less than six symphonies are among his compositions and most of them call for choruses. Two operas, namely Dürer in Venice, and Satyros (after Goethe), were both performed in Weimar. A high idealism is a marked characteristic of his music.

Born in Berlin in 1867, he spent his impressionable years in Siebenbürgen, and returned in 1923 to finish his career in the city of his birth. During the course of his active life he was conductor of the Mannheimer Musikverein and Lehrergesangverein, leader of the Dresdner Liedertafel and the Dresdner Chorverein, director of the Weimar Musikschule and leader of the Hoch Conservatory in Frankfort.

At the age of fifty-six he accepted the post of teacher in the Berlin Academy for Church and School Music, which he held until the day of his death, and also that of second secretary to the institute.

PROFESSOR KARL PRILL

PROFESSOR KARL PRILL

Professor Karl Prill, for many years concertmaster of the Vienna Philharmonic Orchestra, died in Vienna at the age of sixty-seven after a long illness. He was a native of Berlin and a pupil of Josef Joachim. Originally a conductor, he became concertmaster of the Leipzig Gewandhaus in 1881, and later joined the Vienna Philharmonic in the same capacity. He was the head of the once well-known Prill Quartet and a faculty member of the Vienna State Conservatory of Music. He retired about eight years ago owing to ill health.

JAMES MACKAY GLOVER

A dispatch from Hastings, England, reports the death on September 8 of James Mackay Glover, composer, critic and conductor. For thirty-eight years, from 1893 to 1920, Mr. Glover was director of the Drurv Lane Theater in London. During that period he composed or arranged the music for many of the Drury Lane productions. He was musical director for various other theaters and also served as music critic for a number of publications.

ALFONSO RENDANO

Word has been received from Naples of the death in that city of Alfonso Rendano, composer and pianist, on September 11. He was in his seventy-eighth year.

EDGAR NELSON

Coaching, Oratorio and Vocal Repertoire BUSH CONSERVATORY 839 North Dearborn St.

DOHN DWIGHT SAMPLE FANNIE COLE ART OF SINGING

624-625 Fine Arts Bldg., Chicago Phone 3614 Webster

FOR YOUR CHICAGO RECITAL

BERTHA OTT, Inc.

Impresarii
Suite 3410, 20 No. Wacker Drive, Chicago
Halls available varying in Careful attention given
eapacity from 3,000 to 580. to debut recitals.

Wits for juli deformation

THOMAS MACBURNEY

VOICE
609 Fine Arts Bldg., Chicago

ELSE HARTHAN ARENDT SOPRANO

Management: Maude N. Rea 243 So. Wabash Avenue, Chicago

HERMAN DEVRIES

Address
Mrs. Devries: Congress Hotel, Har. 3800
Mr. Devries: Chicago Musical College.

64 East Van Buren St., Chicago, Ill.

DR. J. LEWIS BROWNE DIRECTOR OF MUSIC

Chicago Public Schools

Pianist — Composer

Conductor

NORA FAUCHALD

Management: Haensel & Jones
113 West 57th Street New York City

SALVATORE POLITO

Studio: 148 West 57th Street, New York Phone Circle 7-2992

VICTOR PRAHL

BARITONE
STUDIOS | 28 JONES STREET, NEW YORK | 14 RTS VISCONTI, PARIS NEW YORK PROSE—SPring 7-1985

LELANE RIVERA

SOPRANO CONCERT—OPERA—RECITAL Address: 315 B. 68th St., N. Y. Tel. REgent 4-5262

INTERNATIONAL ART FORUM

AMELIA CONTI

Founder and Director
1514-17th Street Washington, D. C.

Mildred Carner Johnson

CONTRALTO
18 W. 69th St., New York Tel. ENdicott 2-7938

ANTONIO LORA

CONCERT PIANIST—TEACHER
ASSISTANT TO BUSIN GOLDMARE
HARMONY AND COMPOSITION
Studio: 246 W. 13rd St., N. Y. C. 7el. TRafalgar 7-3910

YRTLE LEONARD

ELIZABETH QUAILE

Teacher of Plano Classes in Pedagogy and Interpretation 425 East 86th Street : : New York

CARL BUSCH

Cantata "The Hunter's Horn"
For Baritone, 2 Horns, Woman's Chorus and Plane
H. T. FITZSIMONS, Publ.,
509 S. Wabash Ave., Chicago, Ill.

EDITH W. GRIFFING

TEACHER OF SINGING

The Barbizon-Piaza, 101 West 58th St., New York Studio 3417 Telephone Circle 7-4527

FLORENCE

YONS

SOPRANO — Address c/o Musical Courier, 113 West 57th Street, New York

BAUMAN

Teacher-Accompanist Studio: 1055 Park Avenue, New York Telephone: ATwater 9-4812

KATHLEEN

Soprano

Chicago Civic Opera Co.



Concert Baritone TEACHER OF SINGING

D 810 Carnegie Hall, N. Y. C. Tel. Circle 7-0824



World renowned violinist

113 West 57th Street, N. Y. City Steinway Piano



Programs Announced for Friends of Music Concerts

To Begin With Bruckner's Missa Solemnis in F Minor

Solemnis in F Minor

Announcement of the works to be performed by the Society of the Friends of Music during the 1931-1932 season, which begins next month, has been made by Artur Bodanzky, conductor and musical director of the Society, who is now in Germany A tentative list of soloists was also announced. Mr. Bodanzky will return to New York at the end-of this month to begin rehearsals. Three choral works never before sung by the Friends of Music will be performed during its season of ten Sunday afternoon concerts at the Metropolitan Opera House, New York City. They are Bruckner's Missa Solemnis in F Minor, which has been chosen for the opening concert, October 25; Haydn's Die Heimkehr des Tobias, and Debussy's La Damoiselle Elue.

Other major works to be given during the season are Mahler's Das Lied von der Erde, which the Friends of Music introduced to New York in 1922, but which has not been sung at the Society's concerts since 1924; Gluck's Orfeo ed Euridice, Brahms' Ein Deutsches Requiem, Bach's Magnificat, Actus Trag.cus (last sung October 26, 1924), Christmas Oratorio, and St. John Passion. Carissimi's Jephte, Mahler's Lieder eines Fahrenden Gesellen.

Among the orchestral music on Mr. Bodanzky's programs will be works by Handel, Mendelssohn and Gretry, the latter a selection of ballet music arranged by San Franko.

Soloists who will appear at the concerts of the Friends of Music include: Edithe

tion of ballet music arranged by Sam Franko.
Soloists who will appear at the concerts of the Friends of Music include: Editha Fleischer, Ethyl Hayden, and Grete Stueckgold, sopranos; Margaret Matzenauer, Gladys Swarthout and Marion Telva, contraltos; Hans Clemens, Richard Crooks, Dan Gridley, Frederick Jagel and George Meader, tenors; Friedrich Schorr, baritone; Dudley Marwick, bass.

The chorus of the society, which has already resumed its rehearsals under the direction of Walter Wohllebe, chorus master, has been augmented to 180 voices for the coming season. This will be the twelfth year of the chorus and the nineteenth season of the Friends of Music. The orchestra, as in previous years, will be that of the Metropolitan Opera Company.

The dates of the ten concerts, all Sunday afternoons at four o'clock sharp, and all at the Metropolitan Opera House, are: October 25, November 8, November 22, December 6, December 20, January 17, January 31, February 14, March 6 and March 20.

Brosa Quartet to Play in Buffalo

The Brosa String Quartet of London will return to this country in October for their second American season. Their opening recital will be in Buffalo, N. Y., on October 16, when they play under the auspices of the Symphony Society of that city.

BELIEVES IN ATMOSPHERE



ADA SODER-HUECK,

ADA SODEK-HUECK,

New York vocal teacher and coach, who has already started the season's work in her Metropolitan Opera House studios, where the accompanying snapshot was taken in her private garden. She recently returned from a well-earned rest on the Jersey coast but can still indulge herself in a touch of the country transported to her front door.

RENE MAIS

Available for Concerts, Recitals and Festivals

usive Management: Annie Priedberg, Fisk Building, New York Victor Records



VAN YORX THEO.—TENOR Member of the American Academy of Teachers of Singing. Studios: 4 West 40th Street No.

THEO.-TENOR

Studios: 4 West 40th Street, New York Opposite Public Library Tel. PEnn. 6-4792

SUMMER ADDRESS: BAGNI DI LUCCA, ITALY

Celebrated Spanish Piano Virtuoso STUDIO RE-OPENS SEPTEMBER 15TH 19 West 85th Street, New York City 'Phone ENdicott 2-2084

STEINWAY TILLMAN - KELLEY NEW YORK

ROSA PONSE

EDWIN SCHNEIDER,

New York

HALL.

John McCORMACK

Direction D. F. McSweeney

Accompanist

6 East 45th Street

Steinway Plano Used

Viennese Mezzo-Contralto
CONCERT—OPERA—RECITALS
Address: 1866 E. 21st St., Brooklyn, N. Y.
Telephone: DEwey 9-1855



Piano

1881 Grand Concourse, N. Y. C. Tel. SEdgwick 3-0910

RD KUGEL

Violin Instruction Address: 1049 E. 15th St., Brooklyn, N. Y. Telephone: NAvarre 8-3873

Civic Concert Service, Inc., Dema E. Harshbarger, Pres. Chicago, Ill.

Southwest: Horner-Witte Kansas City, Mo.

HLIEDER

Taught through Improvisation, Meaning Lawful, not Haphazard,
Musical Self-Expression

Studio: 27 West 72nd St., New York

Tel. TRafalgar 7-4200





"Miss Macbeth, whose 1930 career is fully 70 per cent better than any year in her artistic calendar, was a charming Zerlina."
—Herman Devries, Chicago Eve. American, July 5, 1930.

FLORENCE MACBETH RAVINIA OPERA CO.

Address: 606 West 116th Street, New York, N. Y.

YOUR LOCAL DEALER

is trying to serve you ORDER THROUGH HIM



The Piano with an added touch of refinement

120 W. 42nd St., New York





PRACTICAL PROBLEMS OF BROADCASTING

(Continued from page 22)

accomplished one purpose: music itself has been publicized, for better or worse, and music has been made more or less the backbone of programs.

Do not let us delude ourselves, however. Music is not yet taken for granted by broadcasters and the advertisers who make possible the important offerings on the air.

The most important step forward was taken several years ago when the musical manager was called in to deal with the complications of arranging programs. Naturally the manager thinks first of the media of his calling—competent musicians, good muhis calling—competent musicians, good mu-sic—and he endeavors to do the best he can for his client. He has plenty of competition,

however.

Like it or not, we have to understand that good music is not always admitted to be the best background for the program of a commercial concern which engages artists—and it is these advertisers who are so eagerly sought by artists and their managers.

Many of these buyers of entertainment are today convinced that Mr. Vallee is superior to Mr. Toscanini as far as radio appeal is concerned, whatever that means; it, indeed, they have ever heard of Mr. Toscanini

oscanini.

If this seems far-fetched I can guarantee
the accuracy of the following conversato the accuracy of the following conv tion, which took place in my presence it office of a nationally known advertiser.

OPPORTUNITIES

The Vanderbilt Studios

13-15 East 38th Street New York City

MRS. MABEL DUBLE-SCHEELE, Proprietor

Resident, non-resident studios, with or with-out private bathrooms, at attractive rentals. Several large teaching studios on combina-tion lease basis for \$40-\$60 monthly. Reliable, intelligent desk. and hall service, constituting an important factor to teachers depending on accurate telephone messages. Location second to none, in heart of city, ac-cessible to Grand Central and Pennsylvania stations.

Piano studios rented by the hour, day or week.

The studio restaurant, under expert Japan management, offers excellent food at moderate prices

READING AT SIGHT FOR SINGERS-Theoretical, practical course, embracin essentials of general musical theory, necessary to singers. Unique method, guarantee ing absolute success by nationally-known musical educator. Individual or class les-sons. Reduced rates. For appointment phone SChuyler 4-5977 before 9:30 morn-

EUROPEAN DEBUTS and Concerts arranged at nominal cost. Advice given concerning best teachers in all branches of music in Europe. Full publicity service. Full information on request. Evangeline Lehman, American Manager of Musical Artists in Europe. Address: Immeuble Pleyel, 252 Faubourg St. Honore, Paris, Erange.

OR SALE—Beautiful Lyon & Healy Black and Gold Harp as well as Enrico Robella Violin—very reasonable. Ditson Distributors, Inc., 10 East 34th Street, New York, N. Y. Telephone AShland 4-6200.

FOR RENT—Unfurnished studio apartment in the 50's. Beekman Terrace section. Exlusive private house. Studio, connecting with dning-room, 65 feet long, Modern kitchen and pantry. Two large bedrooms and two baths. Servant's room with bath. Very unusual. References. Telephone PLaza 3-2533.

YOUNG LADY PIANIST, Graduate Artist Class Leipzig Conservatory, wishes accompanying by hour, with good singing teacher or serious singers. Extensive experience here and abroad, now soloist and accompanist over WOR. Address "V. F. A." care of Musical Courier, 113 West 57th Street, New York.

WEST 73rd-Opportunity for teacher to obtain exclusive use of modern studio as many hours as desired; attractive monthly rental for season. New Baby Grand. Seating seventy for recitals, etc. C. Duke, 2346 Aqueduct Avenue, New York.

PIANOS FOR RENT

PIANOS FOR RENT
The famous MATHUSHEK, "Known for
Tone," and other Small Uprights and
Small Grands. Musicians, Teachers, Piano
Students will find splendid instruments in
our Rent Stock. Used Small Uprights,
\$4 up. Used Small Grands, \$10 up.
MATHUSHEK, 14 East 39th St. (near
Fifth Ave.), New York.

"Giggley?" asked one of the officials of this concern, "he's a singer or something in Chicago, isn't he? And how about this Kreisler; he ought to give us a testimonial like these other opera fellows."

Of course, I will concede this is an ex-treme case; it happened two years ago and since that date many concerns having to deal with radio matters have either hired musical with radio matters have either hired musical counsel or managers who understand such matters. What we wish to illustrate is a frame of mind now prevailing, a case of pure prejudice which will be probably disolded in the near future; mind you, we agree that Mr. Toscanini would be a loss as a medium for, let us say, a confession magazine aerial blurb.

"No music in our broadcasting, only good."

"No music in our broadcasting, only good entertainment," is the wording of an announcement I see in a magazine. How can we reach these misguided friends? Do

e wish to reach them?
These are some of our problems

There are a hundred other matters to be discussed in these columns from week to week — broadcasting, television and allied

spirit of friendly inquiry I shall endeavor to deal with the questions which are now being anxiously asked by the musician, the teacher, the artist who regards broadcasting vaguely as his musical Eldorado, or

his Nemesis.

The Musical Courier welcomes this opportunity for reaching the entire musical profession and freely analyzing the new questions, the new problems, artistic, technical, personal and economic, which challenge us in this worther and propagating visions. this youthful and perplexing vineyard

Walter Damrosch Returns

Walter Damrosch understands the real function of music appreciation: "to promote listener activity in every way." Quoting further from the National Broadcasting Company announcement, sixty-one stations will resume Dr. Damrosch's orchestral series on October 9.

Here is a noteworthy broadcast reaching

series on October 9.

Here is a noteworthy broadcast reaching many school pupils throughout the country. More than 56,000 instructor manuals will be distributed shortly to scholastic institutions all over the country. Each manual contains a foreword by M. H. Aylesworth, president of NBC, a reproduction of a crayon drawing of Dr. Damrosch by Benjamin Johnston, and a photograph showing the veteran director with the National Orchestra.

chestra. New features have been incorporated in

New features have been incorporated in the manual, including suggestions regarding reception technique. These suggestions were prepared by Dr. Will Earhart, director of music in the Pittsburgh, Pa., public schools, and chairman of the advisory board for this broadcast feature.

An orchestral seating plan, a schedule of concert dates, a list of the network stations, descriptive notes on all compositions to be performed, an extensive bibliography and index of compositions listing the catalog numbers of all available phonographic recordings as well as music material available for school orchestras are included in the manual.

the manual.

Student notebooks, for use by pupil listeners during the series, again will be available. They are in course of preparation by Dr. Charles H. Farnsworth, professor emeritus of musical education. Teachers College, Columbia University, and by Ernest La Prade

Stokowski Series Again

Stokowski Series Again

Leopold Stokowski is speeding his plans for the series of concerts by the Philadelphia Orchestra, which he will conduct during the winter for both the audience in the concert hall and listeners to seventy-one stations of the Columbia network, including WABC, beginning Monday, October 12, at 8:15 E.S.T.

Each of the broadcasts will be made at one of the regular appearances of the orchestra on the stage of the Philadelphia Academy of Music, and will last the full hour and three-quarters of the concert.

Lynn Martin, music critic, will describe the scene. Comments on the music by another critic also will be heard. For several weeks Mr. Stokowski has been conferring with engineers of the Columbia Broadcasting System, working out the technical setup to be used for the concerts. Acoustical problems relating to the construction of the Academy of Music and its adaptability to radio purposes while an audience is present are engaging the conductor's attention.

Goossens Broadcasts from London

Eugene Goossens was heard over the radio, September 13, speaking from the London studio of the British Broadcasting Corporation over the WABC-Columbia network. The English conductor spoke on the recent changes in the musical life in England. In his address he asserted that American audi-

ences showed more broadmindedness regarding new music, a quality which in his opinion augurs happily for the development of music in the United States. Mr. Goossens will return to America next week after three months spent in England.

Ralph Leopold Featured

On September 6, Ralph Leopold, pianist, was featured over WTAM, Cleveland, as soloist in the concert of the Cleveland Orchestra conducted by Walter Logan. It was broadcast over WEAF, New York, and one hundred stations throughout the country. Mr. Leopold was heard in the first movement of Grieg's concerto in A minor for piano and orchestra and in several solo certo in A minor for piano and orchestra and in several solo numbers, including Humoresque, Rachmaninoff; The Dancer in the Patio, Repper, and Etude Heroique, Leschetizky.

Mr. Leopold has been spending the summer at Cape Cod, Mass., Maine, and in Cleveland. He will return to New York for his teaching on September 27.

* * *

NBC Representatives Return

Elsie Illingworth and Siegfried Hearst, two representatives of NBC Artists Service, recently re-turned to New York from a summer spent investigating the European music situation. Miss European music situation. Miss Illingworth, who has been in Eng-

European music situation. Miss like Britis is shown is shown land, reports that with the exception of the leading celebrities artistis fees have been reduced to the lowest level in years. However, expenses are lower in England than here, she adds. Orchestra concerts continued popular and artists of established reputations may be sure of their usual audiences, but for the most musicians England has little to offer.

Mr. Hearst, who traveled mainly in Germany all concert activities would eventually come under government control as in dramatic engagements are booked by the German government, and Mr. Hearst believes that the same will soon be true of concert artists. Opera houses in Germany, he said, are suffering greatly because of reduction or withdrawals of government subsidies. subsidies.

"Roxy" Off for Europe

"Roxy" Off for Europe
S. L. Rothafel, better known as Roxy,
will spend a month in Europe inspecting
developments in broadcasting, architecture,
the theater and music. Mr. Rothafel will
take with him engineers, architects and
radio experts. The knowledge gained is
to be utilized for the Radio City development, of which Mr. Rothafel is the theatrical head.

Ernest Hutcheson on the Air

Ernest Hutcheson, pianist, is now a Sunday night feature on the WABC Columbia network, appearing at 10 EDST with the Columbia Symphony Orchestra, conducted by Howard Barlow.

Jessie Fenner Hill's Broadcast Program

On Tuesday evening, September 15, Jessie Fenner Hill, New York vocal teacher, presented her weekly radio program over WMSG. The singers—pupils of Mrs. Hill's—included: Mary Leard, contralto, and Mary Kelly, soprano, with Augustine Norris at the piano.

Searle Quartet Broadcasts

The Oscar Seagle Quartet broadcast over radio station WGY, Schenectady, N. Y., on Wednesday evening, September 9. Corina Mura, a coloratura soprano, also sang on the program. She is a pupil of Pauline Gold.

Labor Day Week at the Seagle Colony

Labor Day week was one of the most eventful of the entire season at the Seagle Colony at Schroon Lake, N. Y.

Sunday morning a special musical service was given in the village church, the soloist being Ocie Higgins and a quartet composed of Frances Johnson, soprano; Elsa Erb, contralto; Murray Kendrick, tenor, and Thomas Broadstreet, basso. An unusual feature proved to be the interesting talk on China given by a young and recent member of the Colony, John Caldwell, born and brought up in China.

China.

The Vesper service—the last of the season—brought a crowd to the beautiful hill-top studio. The soloists were Elsa Erb and Ernest Ralston. The chorus, under the direction of Ernest Cox, gave three numbers and Oscar Seagle sang a closing hymn.

Monday evening the members of the Colony were entertained at a supper by Juliette Mosher, which was given to celebrate the

AN INTERNATIONAL FAVORITE



LUELLA MELIUS.

who recently returned from Europe where she sang for the British Broadcasting Company on August 27. She is shown in the accompanying picture sitting before a new portrait made by a French artist.

birthday of her father, Judge John S. Griffith. The supper party was followed by a dance at the studio.

Tuesday afternoon Florence Clarke gave a musical and tea in her home on Belle Isle. Among the guests were George Foster Peabody of Saratoga, Dean Baker of Syracuse, Mrs. Winfield Scott and mother, Mrs. Boone of Saratoga, and Professor and Mrs. Stack of New York. The artists of the afternoon were Corinna Mura, coloratura soprano, Otis Holly, soprano, and the Olowan Quartet.

Tuesday night the Olowan Quartet gave a concert at Chestertown, N. Y.
Wednesday afternoon Mrs. Lawrence Townsend gave a tea at her home, Beech Hill. Mrs. Joseph Sheedy, dramatic soprano, and Frank Hart, tenor, sang the program.

Wednesday evening a group of the Seagle singers broadcasted from Schenectady, N. Y., over WGY. The program was given by Corinna Mura, Otis Holly, Roland Lash and the Olowan Quartet.

On Thursday night the quartet sang for

the Olowan Quartet.

On Thursday night the quartet sang for the Unity Insurance Company convention at Lake George.

A new arrival at the Colony is Fred Jenks of Detroit, Mich., and New York, the radio artist

Auditions Held for Opera Singers

The New Yorker Grand Opera Company announces that preliminary auditions are being held every Saturday afternoon this month at 2025 Broadway, New York City. The successful contestants will be given an opportunity to sing principal and minor roles in the company's productions.

Cecilia Guider on Tour

Cecilia Guider, soprano, left September 12 for her annual fall tour of the Middle West and South. Mme. Guider has made this tour for six seasons, fulfilling many concert and radio engagements.

HAROLD' LAND BARITONE Teacher of Singing Address Harold Land Mgt., Yonkers, N. Y.



The Center for Modern Music

J. & W. CHESTER LTD. II GREAT MARLBOROUGH STREET LONDON, W. 1 Complete Catalogues post free on application

A SMART HOTEL IN ATLANTIC CIT The ST. CHARLES

On the Boardwalk at New Jersey Leuropean or American Plan. French and cuisine. Sea water baths. Sun deck. room. Fall rates attractive.

A stay at the St. Charles makes or visit to America's Smartest Resort altogether delightful.

SOMETHING NEW AND DIFFERENT FOR RHYTHM BANDS

By Wilbur Hamjé

Since its inception the rhythm band has grown quite popular with children. It teaches them to keep time, one of the fundamentals of music education, before becoming involved with the intricacies of an instru-

The writer feels that rhythm band work as an accompaniment to records is very de-sirable since it makes the children conscious of orchestral coloring and instrumentation and thus prepares them for the appreciation

and thus prepares them for the appreciation work.

In one of our school demonstrations we used the rhythm band in a hovel way. The success of this demonstration convinced us that the idea holds great possibilities for the continued expansion of toy symphony work. When the author was planning the annual recital for the pupils of the Longfellow School of Teaneck, New Jersey, where he is music director, he conceived the idea of a closing number in "grand finale" style whereby all performers would make a joint, final appearance. It was necessary to select a number which would include the services of the rhythm band.

A search revealed that Elsie Jean had written lyrics to the old French gavotte, Amaryllis, a number which the rhythm band had played previously in the term. This piece suited the plan ideally.

Words and music were supplied the glee clubs, parts arranged for the orchestra and the rhythm band members were again exposed to the record. Discipline problems associated with such large and varied groups were eliminated by sectionalizing all but the last two rehearsals.

were eliminated by sectionalizing all but the last two rehearsals.

The results of the performance were well worth the energy expended in preparing this novel feature. The tone qualities (if they may be so called) of the rhythm instruments were peculiarly suited to the well marked gavotte and lent much color to the accompaniment for the voices. At times, they even seemed to fit in appropriately with the words being sung.

The audience, parents, friends, and officials alike, were delighted with the effects achieved, but it is the opinion of the writer that the best result was the spontaneous and lasting interest which was aroused in the children who performed and who listened to this new project.

children who performed and who listened to this new project.

A result of that sort is really worthwhile because it creates so desirable an attitude toward the work and toward the music director.

Therefore, the use of a rhythm band as an accompaniment, with the orchestra, for the glee club or chorus is heartily commended to other educators who can and who may wish

to have their younger pupils derive a big thrill.

Fifty-three New York Recitals Booked for NBC Artists

Fifty-three New York recitals are scheduled during the season of 1931-32 by artists associated with NBC Artists Service, four new European attractions being included in the list

the list.

The recital season of NBC Artists Service begins October 11 with the appearance of Benno Rabinof, violinist, in Carnegie Hall. This will be followed on October 14 with the American premiere at Town Hall of Wiener and Doucet, French exponents of music for two pianos. They will make two additional appearances during November. Members of the Metropolitan Opera Company who will also give October recitals are Gigli in Carnegie Hall on October 18 and Leonora Corona, soprano, in Carnegie Hall on October 23.

November recitals include Victor Chen-p Russian singing actor, the Gordon

on October 23.

November recitals include Victor Chenkin, Russian singing actor, the Gordon String Quartet, Jan Smeterlin, pianist, Sidney Sukoenig, pianist, Carl Friedberg, pianist, Wiener and Doucet, Musical Art Quartet and Shura Cherkassky. Cherkassky is returning to this country after an absence of three years during which he has been concertizing abroad.

Another European newcomer, Rosette Anday, contralto of the Vienna State Opera, will make her premiere American appearance at Town Hall in December. Zimbalist, Fonariova, soprano, Florence Austral, soprano, the Aguilar Lute Quartet and Victor Chenkin will also give December recitals. Paderewski, returning in January, will give his only New York recital of the season in Carnegie Hall on January 25. Supervia, Spanish mezzo-soprano of the Paris Opera, Opera Comique, La Scala and Madrid Opera, is another of the major January attractions. She will appear in Town Hall January 10, with a second recital in February.

Other January recitals include John

ruary.
Other January recitals include John
Charles Thomas, Maria Carreras, pianist,
Beatrice Harrison, cellist, Paul Kochanski,
violinist, Victor Chenkin, Musical Art Quartet, Gordon String Quartet, Sascha Gordonitzki, pianist, Andersen and Scionti in recital for two pianos, Guy Maier in a Concert for Young People and Harry Braun,
violinist.

February recitals: Reinald Werrenrath, Alton Jones, pianist, Supervia, Samuel Dushkin, violinist, Musical Art Quartet, Rudolph Ganz, Sadah Shuchari, violinist,

Rosette Anday, contralto and Josef Lhe-

vinne.
March recitals: Mischa Levitzki, Irma
Aivano, pianist, Musical Art Quartet, Gordon String Quartet, Andersen and Scionti
and Zimbalist.

April recitals: Chase Baromeo, baritone, and John Charles Thomas.

Sydney, Australia, Enjoys Varied Musical Fare

Balokovic's First Appearance in Sydney Considered a Real Treat -Albert Cagabon Gives Recital - Rainbow Chorus Makes Debut - Other Items of Interest

Sydney, Australia.—On Saturday, July 4, in the presence of State Governor Sir Phillip and Lady Game, Balokovic, violinist, made his first appearance at the City Town Hall before an Australian audience. His reputation had preceded him here and he lived up to it fully and brilliantly. After his opening number, Handel's Sonata in G, there was much enthusiasm which continued through the program. At the end a laurel wreath was presented to Balokovic.

In acknowledging the applause he insisted on Baron Fleetwood sharing the honors, as accompanist. Five sold out concerts were given and at each many encores had to be added.

Albert Cagabon, musical director of the

given and at each many encores had to be added.

Albert Cagabon, musical director of the Prince Edward Theater, gave a violin recital at the State Conservatory Hall on June 30. His art was pronounced and it is to be regretted that his duties at the theater prevent him from giving more solo concerts. The classical part of his program included Sonata in A, Franck; and a Bach Sonata for violin alone.

Mark Hambourg and Peter Dawson are touring New Zealand and have had outstanding success in all cities. They are returning to Sydney, Hugo Larson & Co. being responsible for their tour.

The Rainbow Chorus of seventy ladies' voices has been formed under the direction of Roland Foster. The first concert was held on Saturday, July 18, at the State Conservatorium Hall. The dressing of the choir was in graduated colors of the rainbow against a background of black curtains. The

servatorium Hall. The dressing of the choir was in graduated colors of the rainbow against a background of black curtains. The program incluuded Morning, Madrigal of Spring, Water Lilies, Silent, O Moyle and Cuckoo Clock. Belke Petersen's pupils danced a minuet with courtly grace to the accompaniment of the choir.

Music Week was held during the last week of August. The activities included recitals and demonstrations at schools and halls, and the giving of lectures. The lead-

HARTMAN-VOLLMER

ing social event was the Music Week Revel. The proceeds went to the Unemployed Musicians Fund and the Music Scholarship

Fund.
Gladys Owen, O. B. E. artist, and Laurence Godfrey Sunter, pianist, organized a series of Bach recitals and were so encourseries of Bach recitals and were so encouraged by their success that a further course will be held at the State Conservatorium Hall. A program will be presented including works by Scarlatti, Couperin, Bach, Beethoven, Haydn, Mozart, Debussy and Pavel E. P.

Juilliard Appoints Toledo Representative

Representative

Mary Huggins has been appointed the representative in Toledo, Ohio, of the Juilliard Graduate School of Music. She will work in cooperation with the Toledo Museum of Art, founded by Edward Drummond Libbey. The Museum is adding two large wings, one of which will be a music hall with a seating capacity of 1,500 and a stage that will accommodate an orchestra or chorus to the number of 300. The new Juilliard representative will advise the Museum as to the use of this auditorium and will make a survey of the city's musical resources and activities. Miss Huggins, a pianist, recently completed her studies at the Juilliard Graduate School. During the past two years she has been a member of the faculty of the Baldwin School, Bryn Mawr, Pa. She gave a New York recital in Town Hall last season.

son.

Miss Huggins is the sixth representative which the Juilliard School has sent in the last two years to different parts of the country. The music centers which they organize are not for the purpose of dictating musical policies nor duplicating work being done by organizations already established. They stimply stimulate and encourage the interest of the public in the best music.

Opportunity for Young Musicians

The Heckscher Symphony Orchestra, of the Heckscher Foundation for Children, New York, has several vacancies for string, woodwind and brass players. Any boy or girl who can play orchestral instruments is invited to join this orchestra. Rehearsals are held Sunday mornings and Friday evenings. Isidor Strassner is the director. Three concerts will be given during the coming season at the Heckscher Theater with prominent artists assisting. Applications prominent artists assisting. Applications should be addressed to Jeannette Binder, of the Heckscher Foundation.

Rosa Low to Sing in Quaker City

Rosa Low, soprano, will come home from Eurone at the end of September to prepare for her winter concerts. Philadelphia is one of the cities where she will sing.

JOSEPH OSBORNE

99 Bedford Ave., Brooklyn, N. Y Tel.: STagg 2-2957

MORTON LANG

Plane Instruction—Coach—Accompanist Recommended by Internationally Known Artists 201 West 77th St., N Y Tol.: Thalalgar 7-3106

SACERDOTE

RHEA SILBERTA

Coaching, Opera, Concert, Oratorio and Radio Appointment only: 171 West 71st St., New York Telephone: ENdicott 2-7737

E. GRIMARD

VOCAL TEACHER

Pupil of Jean Martapoura of the Paris Grand Opera

STUDIO 67, 3505 BROADWAY, N. Y. Tel. EDgecombe 4-9658

RAPHAEL ODIERNO

Bass-Baritone
VOICE CULTURE
37 West 46th St., New York Tel.: BRyant 9-8466

Buy From Your Local Music Dealer

ree on request.

parents appreciate the saving.

CENTURY MUSIC PUBLISHING CO.

235 W. 40th Street, New York City

SHEET MUSIC You can't buy better— why pay man?

CENTURY gives you the world's best music beautifully printed on the best paper! What more can sheet music be! There are over 2500 compositions in the Century catalogue all 15c—(20e in Canada), all certified to be exactly as the masters wrote them. Ask for Century—Patronize the Century dealer. Complete catalogue of over 2500 compositions free on request.

Tree on request.
Thousands of successful teachers use and recommend
CENTURY CERTIFIED MUSIC exclusively—because they know it is all that good music can be at
half the price or less; and they know

Rertifica Dirion

Coach and Accompanist "The perfect accompaniat."—Mme. Schumann-Heink 8TUDIO: 215 W 75th 8t., N. Y. Tel: TRafalgar 7-2377

Wilson LAMB BARITONE
Available for Concert, Recital and Oratorio
Studio: Metropolitan Building, Orange, N. J.
N. Y. Branch: 105 West 130th Street

RUTH COE Accompanist

SPECIALIST IN OPERATIC REPERTORS Van Dyck Studio Bidg., 939 Eighth Ave., N. V. City Tel: Columbus 5-1376 — Washington Heights 7-2828

SANTELLI

Season 1931-1932 now booking
Address e/o Musical Courier, 113 W. 57th St., N. Y.

VERA NETTE

VOICE TEACHER

NEW YORK COLLEGE OF MUSIC

Vocal Studio: 2178 Broadway, N. Y. SUs. 7-9155

CATHERINE WIDMANN

COACH — TEACHER OF PIANO CONCERT ACCOMPANIST Sherman Square Studios, 169 W. 73rd St., New York Phone: TRaf. 7-5709

o MONTI-GORSEY

V. NOLA Operatic and Concert Singer Vecal Teacher Mr. Note can train a singer from the primary rudiments of voice culture to the highest pinnacle of perfection. FREE VOICE TRIAL

STUDIO 605, STEINWAY HALL, NEW YORK

VIOLIN MASTERY HARRY KONONOVITCH Studio: 1265 Walton Ave., Bronx, N. Y.

ANGELO MATURO

VOICE, REPERTOIRE AND OPERATIC COACH Address: 16 E 42nd St. (9th Floor) New York Telephone: VAnderbilt 3-6486

GRACE LEONARD

Lyric Sopreno
OPERA—RECITAL—ORATORIO
703 Steinway Hall, New York City

ELSA HOTTINGER

LEADING CONTRALTO

Theatre Municipal, Strasbourgh, France

ETHEL PYNE

CONCERT-RECITAL

Mgt. Mollie Croucher. 118 West 57th St., New Yark

UNION CONSERVATORY **OF MUSIC**

SCHOOL OF ACHIEVEMENT
Competent and Well Known Instructors in the
Various Branches. BORRIS B. FRINSH, Director 784 SARATOGA AVENUE, BROOKLYN, N. Y.

HELEN ELMA BRETT

NEW VOCAL METHOD Specialist in correcting tremolo, breaks, limited range, etc.

Class lessons \$3. Private lessons \$10

Class leasons 33. Private leasons 310

French Singing Diction Classes \$1.00

Studio: 205 West 57th St., New York City
Tel. Circle 7-5420

FRANCIS YOUNG

Training for Concert Stage or Teaching 725 Riverside Drive New York City Phone EDgecomb 4-8682;

THE PIANO

and Other Musical Instruments

William Geppert

Piano Progress Abroad

Piano Progress Abroad

The National Bureau for the Advancement of Music sends out a bulletin giving some information regarding piano progress abroad. It will be of interest to the piano dealers of this country because it indicates that in England the piano men are helping in the teaching of young people to play the piano. The bulletin is as follows:

"An item in the British press of no small significance as indicating the growth of the group piano instruction movement abroad has been received by the National Bureau for the Advancement of Music from Arthur J. Mason of the Federation of British Music Industries, its author. Mr. Mason writes: "Seven London girls who have been studying the first steps in piano-playing as members of a class—it consisted of these seven girls only—and who have had no individual teaching, have recently passed the preliminary examination in piano-playing of the Associated Board of the Royal College of Music and the ing, have recently passed the preliminary examination in piano-playing of the Associated Board of the Royal College of Music and the Royal Academy of Music. They were, of course, examined individually, like all the other candidates for the Associated Board's diplomas. But their class-teaching, and their study in class, sent them into the examination room as well able to pass the tests set them there as any individually taught student. This is by way of being a triumph for class-teaching of the piano.'
"Mr. Mason goes on to say that while the

dent. This is by way of being a triumph for class-teaching of the piano."

"Mr. Mason goes on to say that while the class piano idea is new in his own country it has already been widely taken up in the United States and Canada, and he bespeaks for it the careful and openminded investigation of the English educators. Pointing out that times are changing in many fundamental respects and that traditional ways are yielding to others more in line with modern requirements. he intimates that the music teaching profession is facing a danger if it does not keep in touch with progressive movements affecting it.

"Teaching the piano to classes of pupils does not offer an improved method either of teaching or of playing that instrument. It merely hopes to bring the art of piano-playing within reach of larger numbers of people than individual teaching can cover.' He believes the group work should concern itself only with the elementary stages and prepare the child for later individual study. Even if it should never extend beyond the first two or three grades it would still be an important time-saver, opening to teachers of the piano a widely expanded field of work, and enabling thousands of children who might never take individual lessons to obtain the satisfaction of producing music themselves.

"The British Federation of Music Indus-

themselves.

"The British Federation of Music Industries has kept in close touch with the American Bureau's campaign on behalf of group instruction in the schools and studios of the United States and is acquainted with all its publications on the subject."

If one is to judge from the piano trade papers of England there is a concerted movement on the part of the trade there to carry on in this direction; probably more interest is manifested in England than in

BUY IN YOUR HOME TOWN

When You Want Anything in Music REMEMBER YOUR HOME DEALER

this country. However, the good work is going on in this country and the Bureau for the Advancement of Music is doing its best, although crippled for lack of means in carrying on the work.

The Child and Music

The Child and Music

The following clipping is sent in to the Musical Courier by E. A. Francis, of Galesbury, Illinois, one of the old-timers in the piano business. The clipping is from the Register Mail, of Galesbury, and was written by Dr. Wm. F. Bentley, who has been Director of Knox Conservatory for over forty years. Dr. Bentley is an authority on musical matters in his part of the country. This clipping is in keeping with the comments of the Bureau for the Advancement of Music as to the work of class teaching in England. Dr. Bentley says:

The education of our children deserves much thought and consideration on the part of those in charge. A child's own inclination should help somewhat in the course of study pursued, but the subtle influence of music not only in children but in the case of adults as well is so far reaching that we do not stop to consider what the study of music in childhood might do in the whole life of an individual.

We often hear older people regretting that they

in childhood might do in the whole life of an individual.

Woften hear older people regretting that they could not have studied music in their youth, or regretting that their parents did not insist that music he a part of their child life, and make them proceed to the country of the country

Musical Appreciation

Musical Appreciation

Here is something that probably will interest Leonard Liebling, editor-in-chief of the Musical Courier, who in days gone by, referred to race-horses with musical names.

There is a weekly entitled Wild West, that has lurid tales of Western life. In a recent number there was a story entitled "Coffins Fer Boot Hill" that illustrates the love of music among the western men. In this story "Shorty" Masters was the engineer of freight-wagons which rolled to the jingle of the lead mules' bells and the crack of a twenty-five foot whip. "The bow legged skipper was on the prod. His two rear wagons carried food supplies, but there were twenty coffins in the first—a rush consignment for the raw cow town of Tarantula,

where the last four hombres to die with their on had been wrapped in tarpaulins and buried as was.

MUSICAL COURIER

This paragraph gives some indication of the character of the story and the musical atmosphere that surrounded this particular triplies in the fact that "Shorty" Masters was a musician of parts to his fellow men. He played the harmonica and had a taste for classical music. The six mules of his team were offsprings of a mare named "Lucy," so the freighter with a taste for classical music called the team "The Sextet from Lucia." Each was named for one of the old masters, as follows: Rubinstein, Mozart, Mendelssohn, Beethoven, Tschaikowsky and Chopin.

One can visualize "Shorty" with his twenty five foot whip as he flecked a fly off the ear and never touched a hair of Rubinstein, and then cracked the long whip again, this time within a scant inch of Mendelssohn's crupper.

sohn's crupper.

sonn's crupper.

It is told that "Shorty" pulled a brassy harmonica from his corduroys, moistened it with his tongue, and broke into the stirring "Soldier's Chorus," "with skill that rivaled a ten-piece band."

Then again "Shorty" is quoted as cracking his whip and saying, "Pronto, Beethoven!
Lay yore belly in the sand and pull before
I rip the ears off yore empty head."

The plot of the story involves a bandit who stopped "Shorty," had much conversation with him, had no use for his harmonica or his musical mules, but compelled "Shorty" to sleep in one of the coffins. And "Shorty" beguiled the night by playing Chopin's "Funeral March" with the observation, when the bandit cussed him out for disturbing his rest, that he was always loco about it.

While "Shorty" may not have taken lessons

that he was always loco about it.

While "Shorty" may not have taken lessons in a piano class when a boy, the writer built up his character and interjected the musical phase of it in a manner that was delightful.

No doubt the conclusion of the story will delight Mr. Liebling, as, ending a conversation with the bandit, "Shorty" asks: "Ain't I right, Chopin?" he prodded the black mule with the whipstock, and Chopin snorted and brayed. To Matt Scobey, it was just another hee-haw, but "Shorty's trained ear knew that Chopin was doing his best to compose something like a march of triumph." To the musical mind this may be indecent yet it is in character with the story which creates amusement.

ment.

This recalls an experience on a farm on the Hudson where I lived with my plaverpiano. At one time there were four Italians working about the house and a roll of music of excerpts from an Italian opera was started. At once those Italian laborers, one who could not speak English, the others recent immigrants, began to sing the music. When the roll was finished, one of the Italians told what opera it was and asked for some more music; other selections of Italian operas were given and those Italians all knew the music and joined in from time to time.

Does this not show that the Italians have Does this not show that the Italians have heard their music so much because it is possible for the wage-earners to attend opera in Italy, when it is beyond the possibility of the same class to hear opera in this country? There is something in the cultivation of musical appreciation that we all should lend our aid to; teach it to the young but, above all, let them hear good music. The work that is being done by Walter Damrosch is

an example, for he not only lets the children listening-in over the radio hear the music but he explains it.

The public concerts that are being given by the great musical organizations and sent out over the radio are doing for this country what the opera of Italy has done for that country. This is not confined to Italy alone, for we all know what is being done in France, Germany, England and other of the European countries. We must not belittle this creating of musical appreciation in this country, for it is increasing every day and will grow to huge proportions as time goes by.

Creating Music Appreciation

Piano men never seem to realize that idlding sales for the piano cannot be done building sales for the piano cannot be done by bargain advertising. It is an appreciation of music that creates a demand for pianos. The piano men today seem to be dozing and not working toward the creating of a desire for a piano in the home.

The radio is doing great work in this direction and if they ever get the talkie pictures to accurate tone production there will be added to this work of the radio a greater appreciation of music than now exists.

reater appreciation of music than now exists.

It must be remembered, that true tone is the basis of creating musical appreciation. The music teacher who can not play the piano correctly, if using the radio as a means of advertising, cannot expect to attract pupils. The voice teacher who can not sing should never exploit himself over the radio. He shows little consideration for the ears of the hearers, by emitting tones that are distressing. This does not mean, however, that past musical experience cannot be turned to advantage to pupils, with the musical ability, one who cannot play, or whose voice has given out, is certainly capable of teaching properly—but not over the air.

It does seem as though the average piano man gives less attention to music than he does to any other problem in his business; yet, unless musical appreciation is created, the piano man might just as well close his front door and seek some other occupation.

WING & SON

WING PIANO

A musical instrument manufactured in the musical center of America for sixty-two years

Ninth Ave., Hudson and 13th Sts. NEW YORK

MATHUSHEK

"Known for Tone Since 1863"

ONE OF THE WORLD'S **GREAT PIANOS**

Factory and general offices 132nd Street and Alexander Avenue New York City

THE COMSTOCK, CHENEY and CO.

Ivory Cutters Since 1834

Manufacturers of Grand Keys, Actions and Hammers, Upright Keys, Actions and Hammers, Pipe Organ Keys

Piano Forte Ivory for the Trade

STEINWAY

The Instrument of the Immortals

New York

Hamburg

London

Choose your piano as the artists do. Todays great ones prefer the BALDWIN :









VERMONT LURES MARIA CARRERAS.

Maria Carreras in the first photograph seems to be enjoying her vacation in Vermont. Beside her is Luigi Lucioni, the painter, with his sister, Aurora, who is sitting on the grass. Consuelo Carreras is the young lady who is kneeling. The group is completed with Stanley, the dog. The second picture shows the house that harbored the vacationists during their stay there. In the third picture Consuelo seems to be telling Stanley a secret. Madame Carreras is most amused at the dog's indifference. Perhaps the dog, like many mortals, is waiting to laugh last. Madame Carreras has now moved back to New York to prepare for her January Carnegie Hall son

THE QUARLES TRIO.

Virginia, Marguerite, and Alice Quarles in the garden of their home in Denver, Colo. The Quarles Trio will be featured this season in the National Music League's concerts in schools.



AUSTIN CONRADI, pianist and faculty member of the Peabody Conservatory of Music, Baltimore, Md., enjoying late Summer sea waves with his daughter Constance.



PAULINE GOLD, WITH HER PUPIL, OTIS HOLLEY, who hails from Chattanooga, Tenn. The young singer has been coaching daily with Mrs. Gold at Schroon Lake, N. Y., and will continue studying with her in New York this winter. It is understood that Miss Holley gives promise of ability as a dramatic soprano.



SIDNEY SUKOENIG, pianist, takes a sun-bath between swims during a recent vacation at the sea-side. New York will hear from him again at Carnegie Hall on November 16; Mr. Sukoenig's tour begins at Jordan Hall, Boston, on November 12.



FLORENCE STAGE
with her master, Emil von Sauer, at Pontresina, Switzerland, during the past summer. Miss Stage will open her season as
soloist at the first concert of the Manhattan
Orchestra on November 1.



1. Preparation



2. Anticipation
BORIS HAMBOURG, WITNESSES ATTEST, DID PLAY A TUNE.



3. Realization

MUSICAL OURIER

Weekly Review of THE World's Music



YVONNE GALL

Soprano of the Paris Opera, the Opera Comique, the Ravinia, San Francisco, and Los Angeles Opera Companies, Now Appearing in Concert.

